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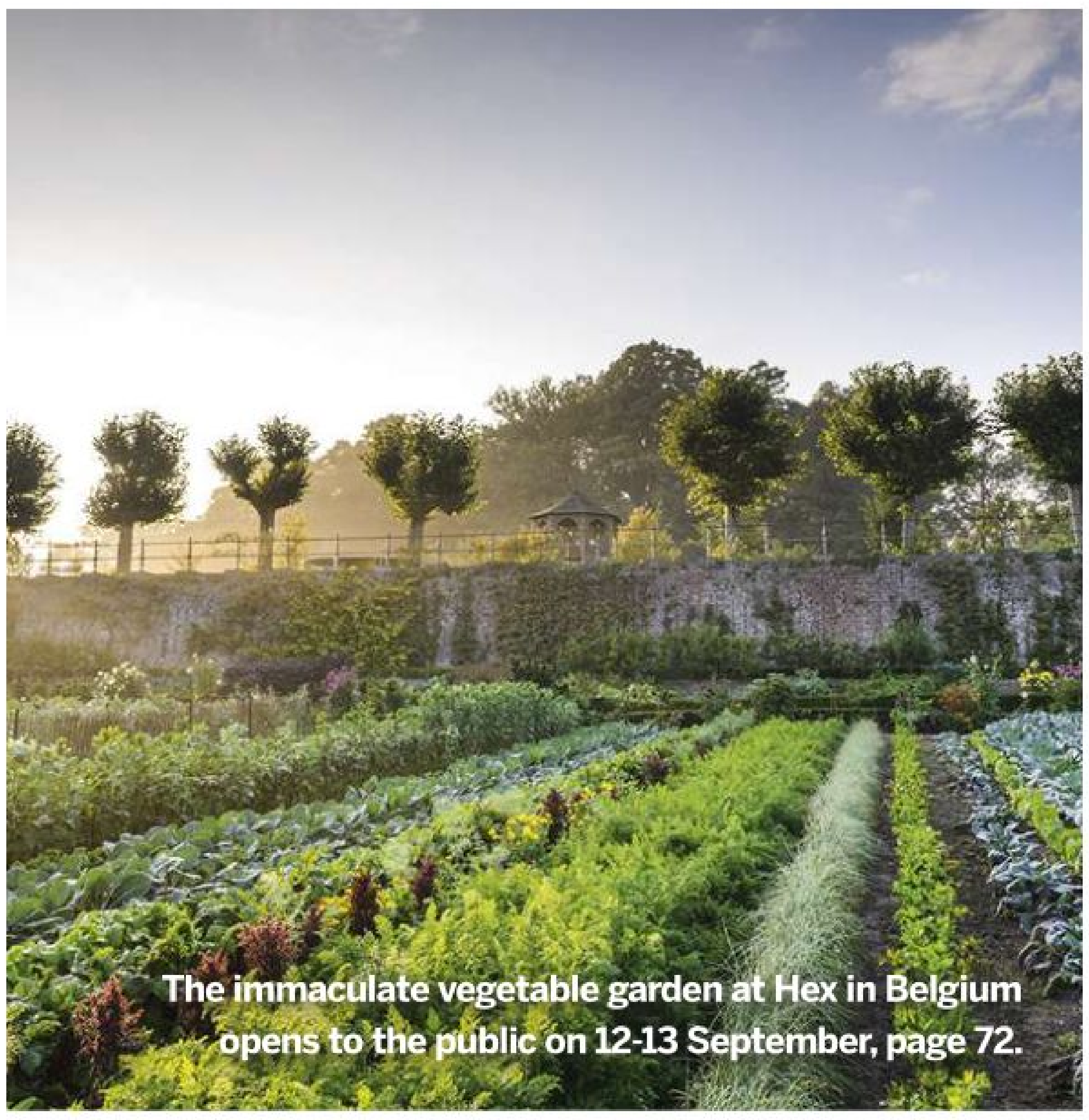
editor's letter

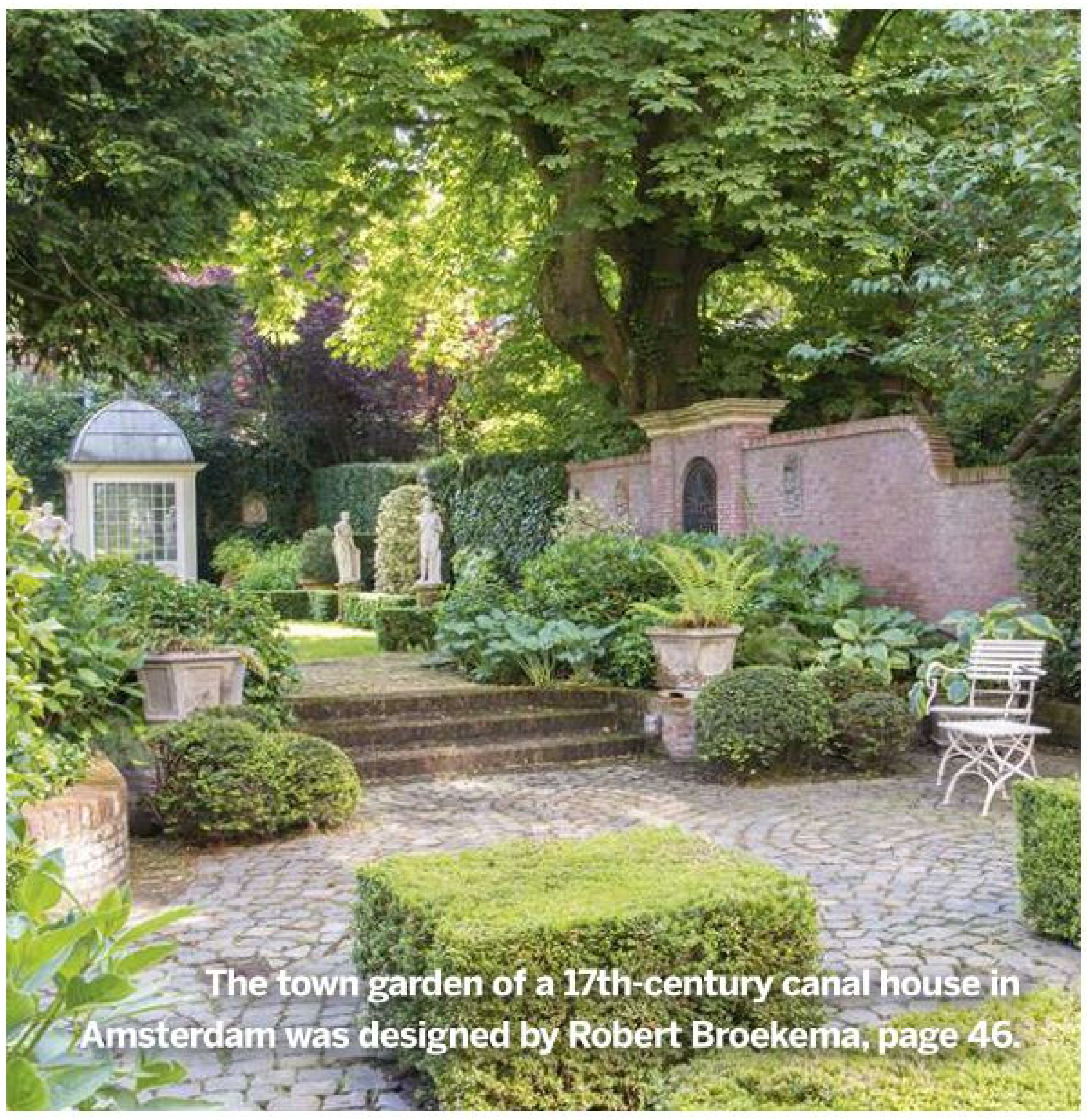
We're often asked to feature more smaller gardens in the magazine and while it's tricky finding good examples, this issue we've pulled together five of the best we've come across this year. Each one has been professionally designed, optimises the available space and has a distinct personality. We also look at eight tiny gardens in our Design Ideas series and analyse the key elements of their success. I hope you find plenty of inspiration for your own gardens. One of my favourite aspects of gardening is growing vegetables and a well-organised, carefully tended kitchen garden never fails to make my heart miss a beat. The potager at Kasteel Hex is one of the most perfect I've come across and the gardeners are cleverly combining sustainable practices with more traditional techniques. The gardens are open to the public for just two weekends each year (in June and September) during the much lauded plant fairs, which provide yet another incentive to visit. This issue we also feature three remarkable gardens in the Netherlands: artist Ton ter Linden's influential garden with its generous, colourful perennial plantings; a private garden secreted behind one of Amsterdam's historic canal houses; and the experimental gardens at Jakobstuin. Whatever size garden you have, it's always a joy to work with well-designed, good-looking equipment, so this month we're offering a special discount on *Gardens Illustrated*'s range of beautiful garden products, see page 117 for details. I hope you enjoy the issue.

Juliet

Gardens Illustrated is available as a digital edition – search 'Gardens Illustrated' on the App Store, Google Play or Zinio.com

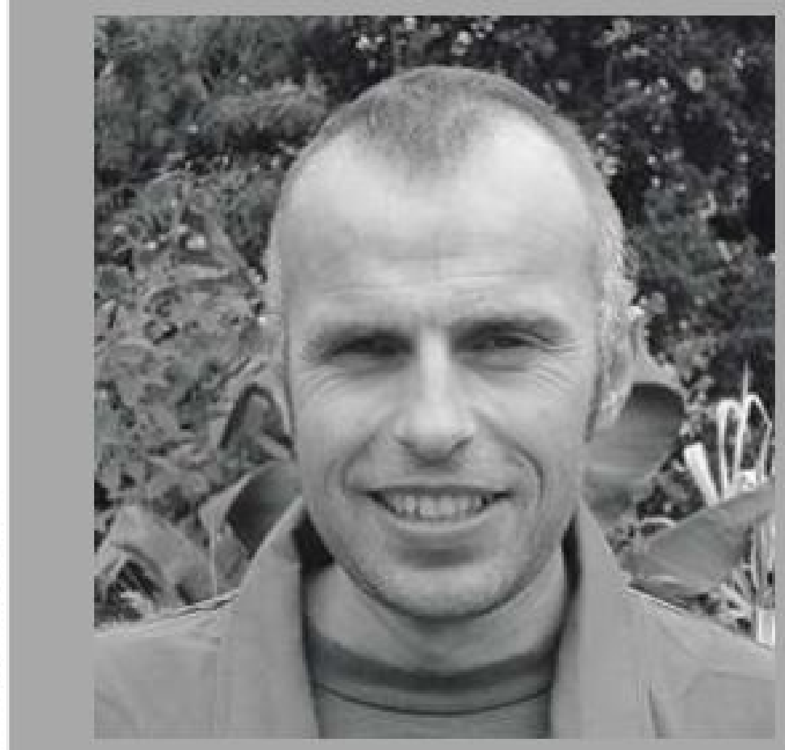


The immaculate vegetable garden at Hex in Belgium opens to the public on 12-13 September, page 72.



The town garden of a 17th-century canal house in Amsterdam was designed by Robert Broekema, page 46.

CONTRIBUTING EDITORS



FERGUS GARRETT
Plantsman and head gardener at Great Dixter in East Sussex.

CAROL KLEIN
Plantswoman and presenter of BBC *Gardeners' World*.

DANIEL J HINKLEY
American plantsman, planthunter, horticultural writer and lecturer.

ALYS FOWLER
Kew-trained gardener, author and television presenter.

DAN PEARSON
Garden designer, plantsman and columnist.

JASON INGRAM, MAAYKE DE RIDDER

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Jinny Blom's garden
Photography by
Rachel Warne

Small gardens

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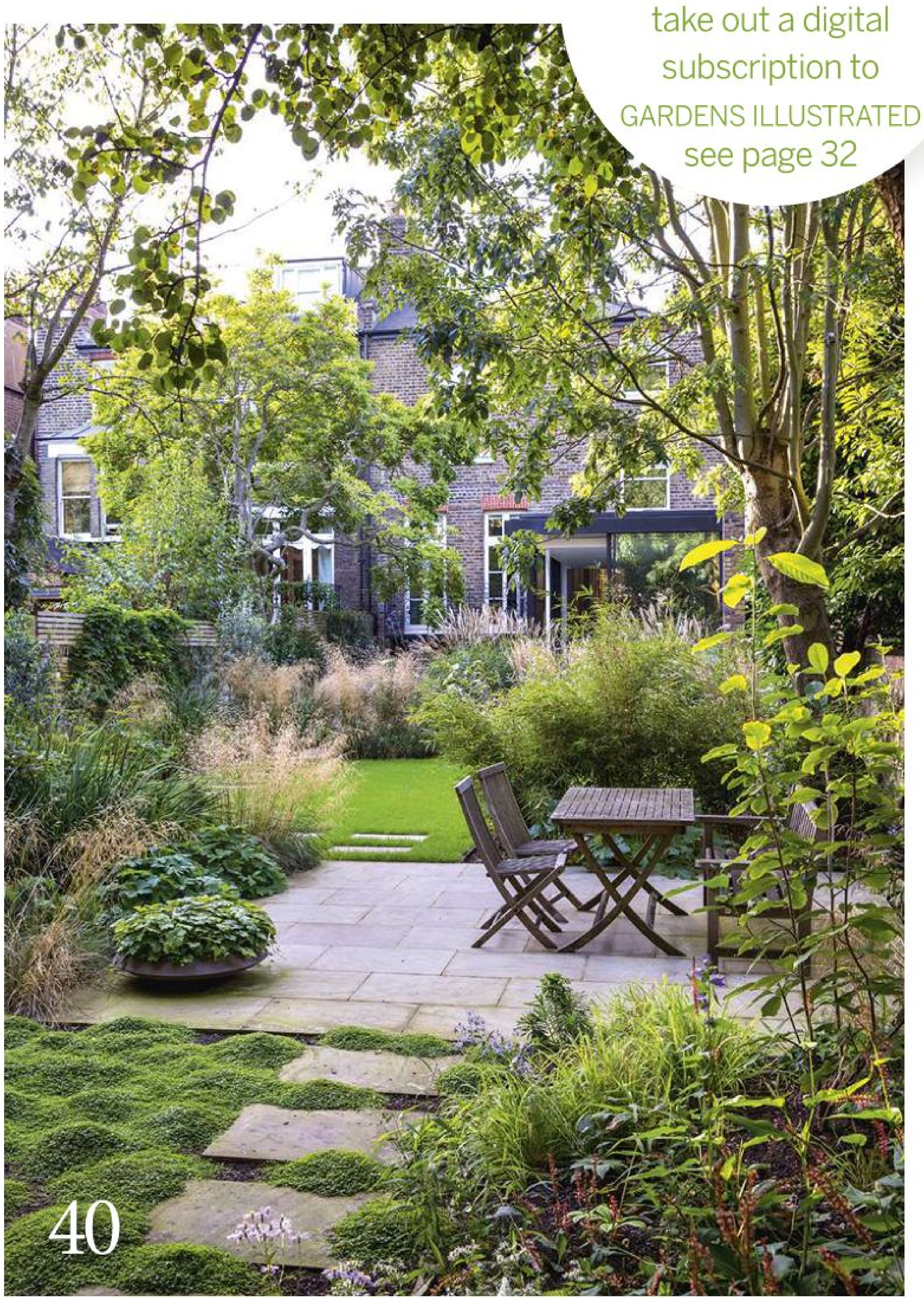
86 **Free style** As a lover of wide open spaces, Jaap de Vries was never a fan of traditional garden rooms, but taking inspiration from the New Perennial Movement and prairie gardening, he has found his own style

GERT TABAK, JASON INGRAM



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- Don't miss the chance to join our reader days at: **Highgrove** – page 9; **Gravetye Manor** – page 10; and **Great Dixter** – page 11 – where you'll learn some tricks and tips for **garden photography** with Jason Ingram
- Save money when you **subscribe to the digital edition** – see page 32
- Receive **15% off Sarah Raven tulip collections** – page 114
- Win a trip to Italy's stylish garden show **Orticolario** – page 115

contributors

HERMAN BOUWENS

GERT TABAK

Gert is a passionate photographer and author who, as well as working for magazines and books, is also known for his large-scale art photographs. He lives with the designer and artist Ton ter Linden and you can see his images of their beautiful garden on page 54.

"Our garden, with its lush borders created by Ton, is my outdoor studio – all year around I find something in it to inspire me."

DEBI TRELOAR

Originally from Zimbabwe, Debi now lives in north London, where she has tried to make her unruly garden as African as she can with bamboo and lots of evergreen, low-maintenance plants. On page 50 she finds more inspiration in George Lamb's small city garden.

"George had one of my favourite outdoor spaces. It was so inspiring I had to do an area like it in my own garden."

CHARLIE HOPKINSON

HANS KRAMER

Plantsman Hans and his wife Miranda own the highly respected nursery De Hessenhof in the Netherlands, where they organically grow and propagate around 3,000 different perennials annually. On page 22 he recommends ten of these for August.

"I love introducing readers to some old cultivars that have largely been forgotten as well as highlighting new botanical species."

BRIGITTE PERDEREAU

Based in France, Brigitte's garden images feature in numerous magazines and books worldwide. Working alongside her husband Philippe, she has captured the essence of some of Europe's most impressive gardens. On page 86 she photographs the garden of Jaap de Vries.

"I loved Jaap's garden, which is a wonderful example of naturalistic planting style with attractive colours and plant combinations."

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2015: 8 Sep
2016: 10 May, 7 June, 5 July and 6 Sep

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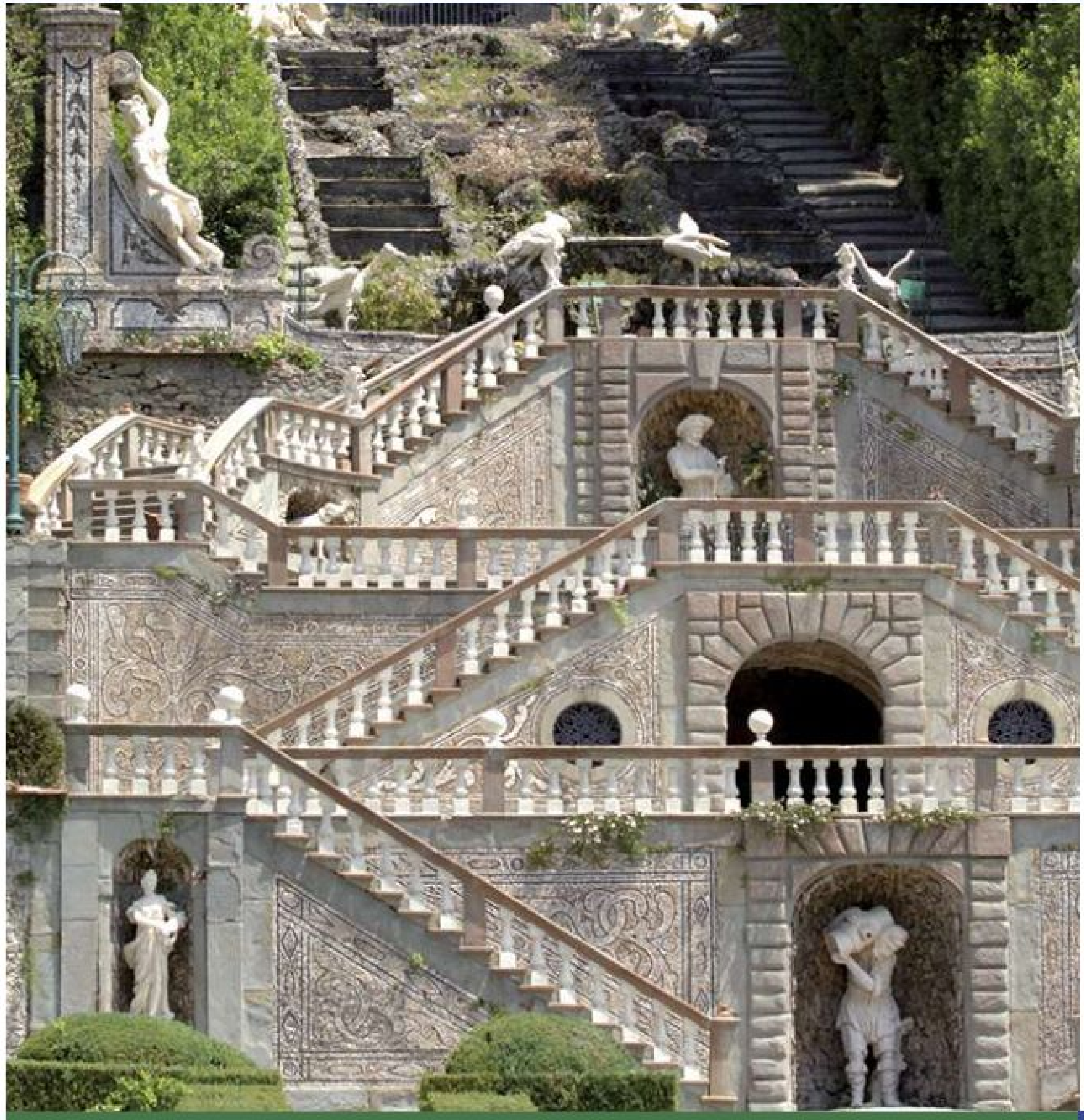

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Garden of Rosemary Alexander, Principal EGS
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GARDENS ILLUSTRATED

Exclusive Reader Events 2015

Highgrove Garden Tour
1 September 2015 – page 9

Reader Day at Gravetye Manor
19 September 2015 – page 10

Garden Photography Day at Great Dixter
12 October 2015 – page 11

EXTRA DATE ADDED DUE TO POPULAR DEMAND

Tuesday 1 September 2015

Garden tour at Highgrove

We are delighted to offer readers of *Gardens Illustrated* a second opportunity to attend a special tour of the glorious gardens at Highgrove, the private home of TRH The Prince of Wales and The Duchess of Cornwall

Over 35 years in the making, the garden at Highgrove is one of the most creatively inspired in the world. A series of interlinked areas, each with its own character and purpose, weave around the house, reflecting the gardening ideals and organic principles of HRH The Prince of Wales. (You can read about the gardens in our feature in the June 2015 issue).

As part of a small group on this special tour you will be able to appreciate the late summer colours and planting of the organic garden in the late afternoon light, accompanied by the sound of bird song in the trees. Following the garden tour you will be served Highgrove Champagne and delicious canapés as dusk settles over these magical gardens. You will also have the opportunity to visit the Highgrove Estate Shop.

Your visit includes:

- Tea, coffee and biscuits on arrival at 4.45pm.
- A guided tour of the garden lasting approximately two hours.
- Champagne and canapés served on your return from the garden tour.
- 10% discount on any purchases in the Highgrove Estate Shop.
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- A *Gardens Illustrated* goody bag.

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† Lines are open Monday-Friday, 9am-5pm. Calls are charged at local rates from UK landlines. Calls from mobiles may cost considerably more.

ANDREW BUTLER

Event details

- **Date** Tuesday 1 September 2015.
- **Venue** Highgrove Garden, Tetbury, Gloucestershire.

PROGRAMME

- **4.45pm** Arrival, refreshments on the terrace.
- **5pm** Tour of the garden.
- **7pm** Highgrove Champagne and canapés served, plus the opportunity to browse the Highgrove Estate Shop.
- **9pm** Approximate finish.

TICKETS

- Tickets cost £95 per person. Places are limited so we recommend booking early to avoid disappointment.

All profits from Highgrove Garden Tours, products and events are donated to HRH The Prince of Wales's Charitable Foundation.

Tickets are non-refundable and cannot be exchanged. We reserve the right to change any element of an event due to circumstances beyond our reasonable control. By attending the event you agree to be photographed and waive all rights, including moral rights, in any photography. Full details will be sent with a confirmation letter.

Saturday 19 September 2015

A day at Gravetye Manor

The garden's past, present and future

Join us at the Sussex home of pioneering Victorian gardener William Robinson where you'll learn about Gravetye's prominent past and its continuing influence

In terms of England's gardening heritage, Gravetye Manor is key. Tucked deep in the Sussex countryside, Gravetye's most notable past owner was William Robinson who bought the property in 1884. It was here that Robinson put into practice his ideas for a more naturalistic approach to gardening – despite the Victorian fashion at that time for pattern and order.

Your day will begin with head gardener Tom Coward talking about William Robinson and his gardening legacy. Tom will also discuss how the renovated, two-acre kitchen garden plays a key role in the success of the hotel's award-winning kitchen. You'll then enjoy a champagne reception and a delicious three-course lunch, cooked using ingredients fresh from the garden. Following lunch you'll be given a guided tour of the gardens to consider Robinson's ideas in practice and see how the gardens are developing for the 21st century. Your day finishes with tea and cake served on the terrace.

For more details about Gravetye Manor please visit **gravetyemanor.co.uk**

Tom Coward worked at Great Dixter before becoming head gardener at Gravetye. His focus is to conserve Robinson's work while progressing the garden in a continued spirit of experimentation.

TO BOOK
ONLINE **gardensillustrated.com/events**
OR CALL UK 0871 230 7156†

† Calls to this number from a BT landline will cost 10p per minute. Calls from mobiles and other providers may vary. Overseas readers should call +44 (0)115 896 0368.

Event details

- **Date** Saturday 19 September 2015.
- **Venue** Gravetye Manor, Vowels Lane, West Hoathly, Sussex RH19 4LJ.

PROGRAMME

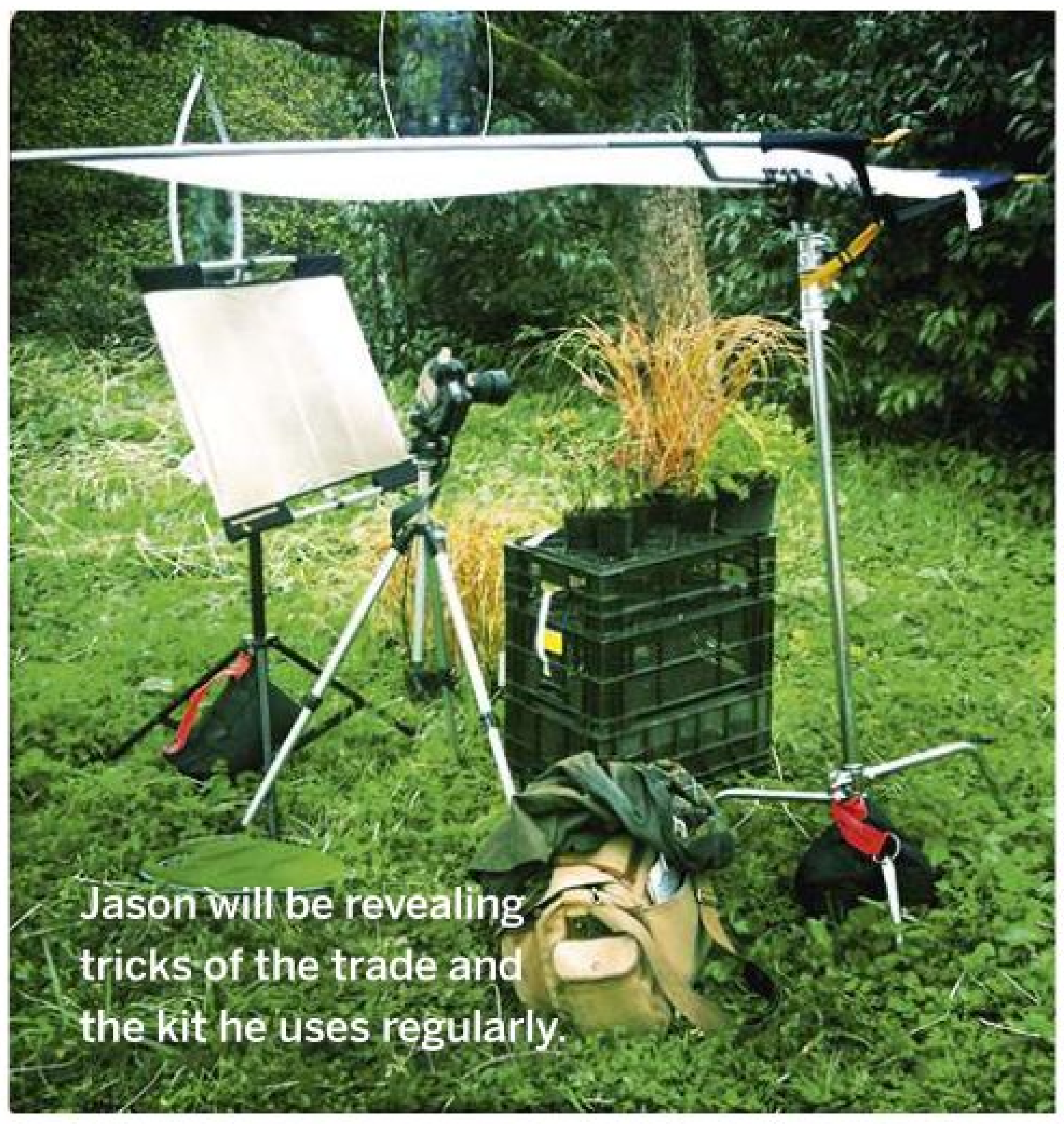
- **10.30am** Arrival and coffee.
- **11am** Talk with head gardener Tom Coward.
- **12.30pm** Champagne Taittinger reception followed by lunch.
- **2.30pm** Garden tour.
- **4pm** Tea and cake on the terrace.

CHAMPAGNE TAITTINGER Reims

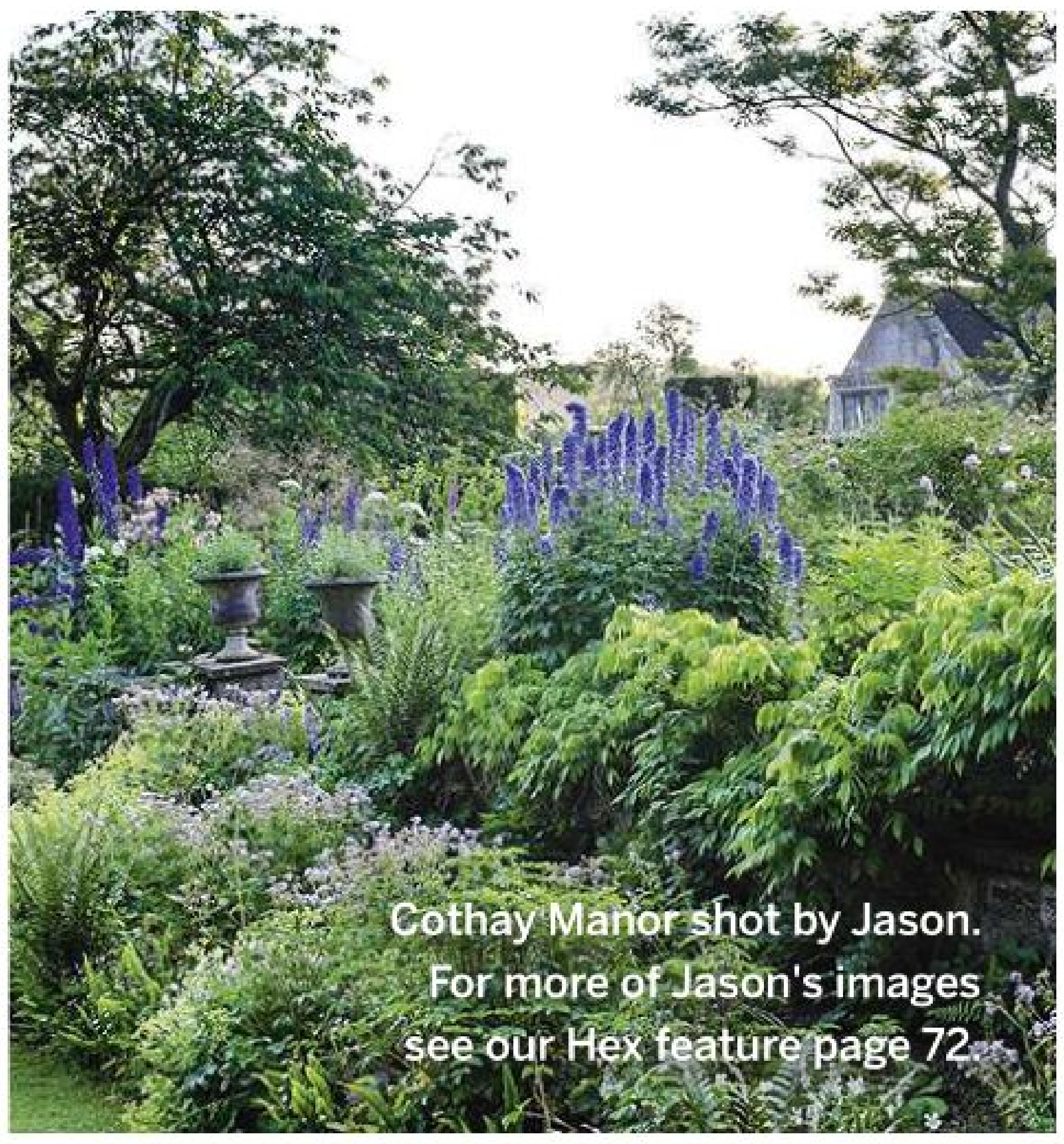
TICKETS

- Tickets cost £110 per person, including gift bag for gardeners, worth £20. Tickets and directions will be sent out prior to the event. Booking essential. Please advise us of any dietary requirements or accessibility queries.
- Gravetye Manor is offering readers the opportunity to stay overnight before or after the event at a special price of £205 per room per night for a classic double. To book call the hotel on 01342 810567 and quote *Gardens Illustrated*.

The gardens at Great Dixter will provide inspiration for your photography day.



Jason will be revealing tricks of the trade and the kit he uses regularly.



Cothay Manor shot by Jason. For more of Jason's images see our Hex feature page 72.

Monday 12 October 2015

Garden photography workshop

with guided garden tour and practical session

Spend a day at Great Dixter with photographer Jason Ingram improving your garden photography

Knowing some of the tricks of the trade when it comes to garden photography will help enhance your own images so you can show gardens and plants to their best advantage.

With the gardens at Great Dixter as your backdrop, established garden photographer Jason Ingram will take you through how to achieve the best images, technical tips on using your camera, recommended kit and ways to improve your images post production.

In the afternoon you'll head out into the gardens to take your own pictures under Jason's guidance, as well as being given a guided tour of the garden's seasonal highlights by one of the gardening team at Great Dixter.

Your day includes lunch and refreshments and a 10 per cent discount on plants at Great Dixter's excellent nursery (valid on the day only). Following the event, there will be the opportunity for those who attend to submit their best image taken on the day to enter a competition judged by Jason Ingram and *Gardens Illustrated* editor Juliet Roberts.

Jason Ingram travels widely photographing gardens, food and people for book and magazines and his work can regularly be seen in *Gardens Illustrated*. He was named Garden Photographer of the Year 2013 by the Garden Media Guild.

Great Dixter was the family home of the late gardener and writer Christopher Lloyd. Now with expert plantsman **Fergus Garrett** as head gardener, Great Dixter continues as one of our finest and most influential gardens.

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Event details

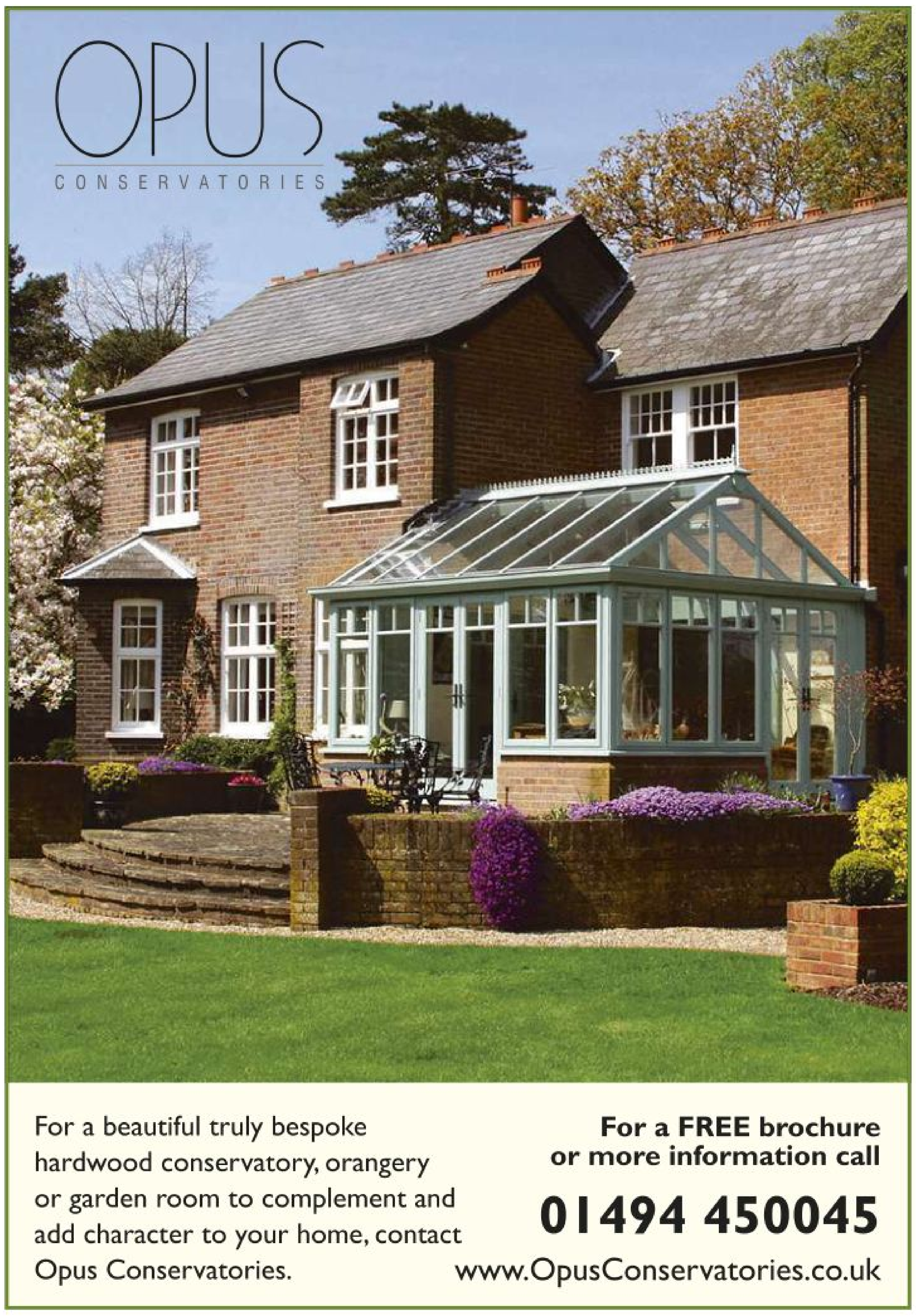
- **Date** Monday 12 October 2015.
- **Venue** Great Dixter, Northiam, Rye, East Sussex TN31 6PH.

PROGRAMME

- **10am** Arrival and coffee.
- **10.30am** Talk from Jason Ingram on garden photography.
- **1pm** Lunch in the Great Hall.
- **1.45pm** Practical photography session and tours of garden.
- **4pm** Tea in the nursery, plus the opportunity to buy plants.

TICKETS

- Tickets cost £100 and must be booked in advance. A transaction fee applies to all bookings.
- Tickets and directions will be sent out prior to the event. Places are limited, so booking is essential. Please advise us when booking of any dietary requirements or accessibility queries.
- Find out more about Jason Ingram's work at **jasoningram.com.** For details about Great Dixter please visit **greatdixter.co.uk**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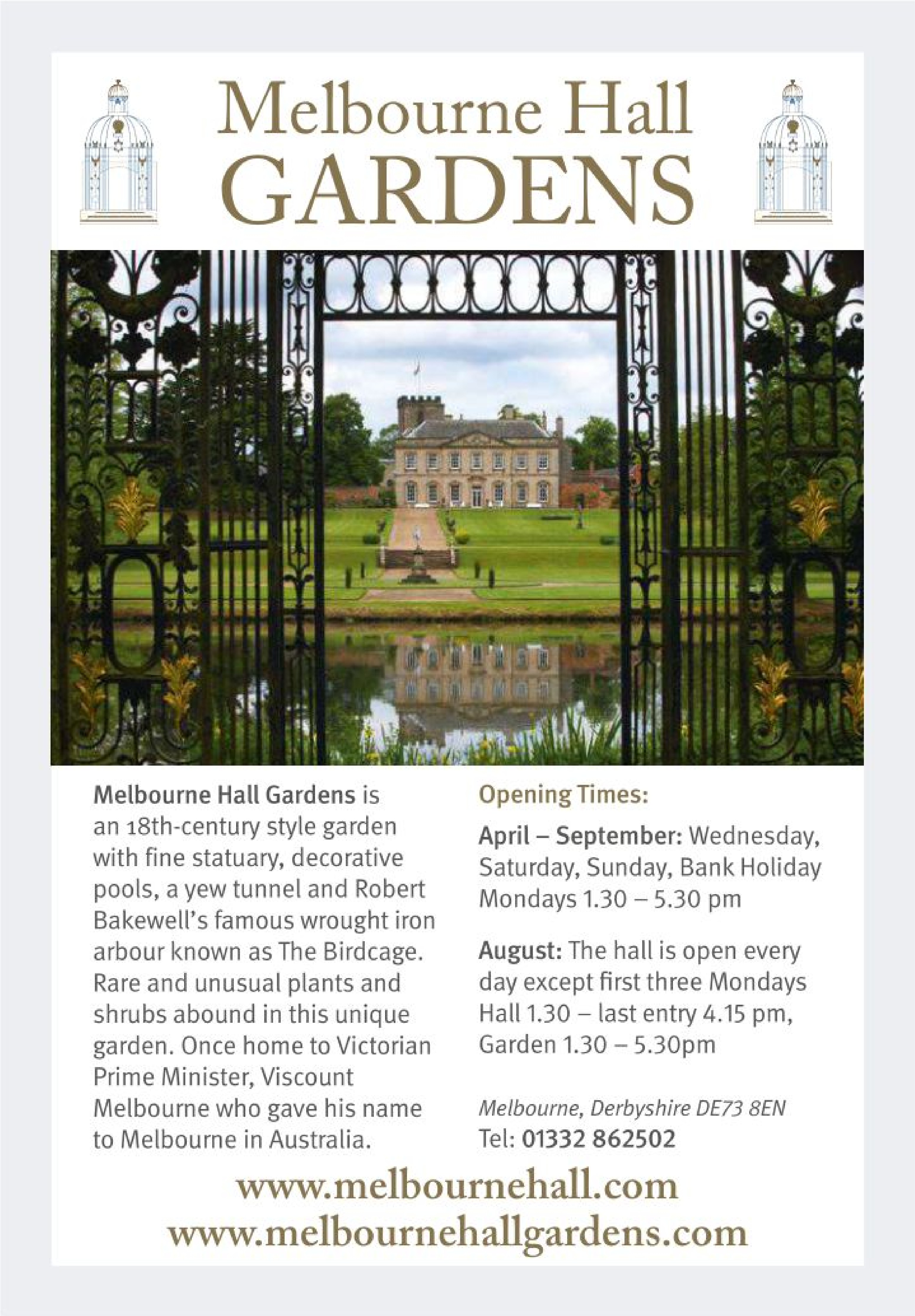
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Dig in

What's happening, where to go, what's in flower and what to buy this month

NEWS COMPILED BY SORREL EVERTON

DAVID NOTON / NATIONAL TRUST IMAGES

NATIONAL PROJECT

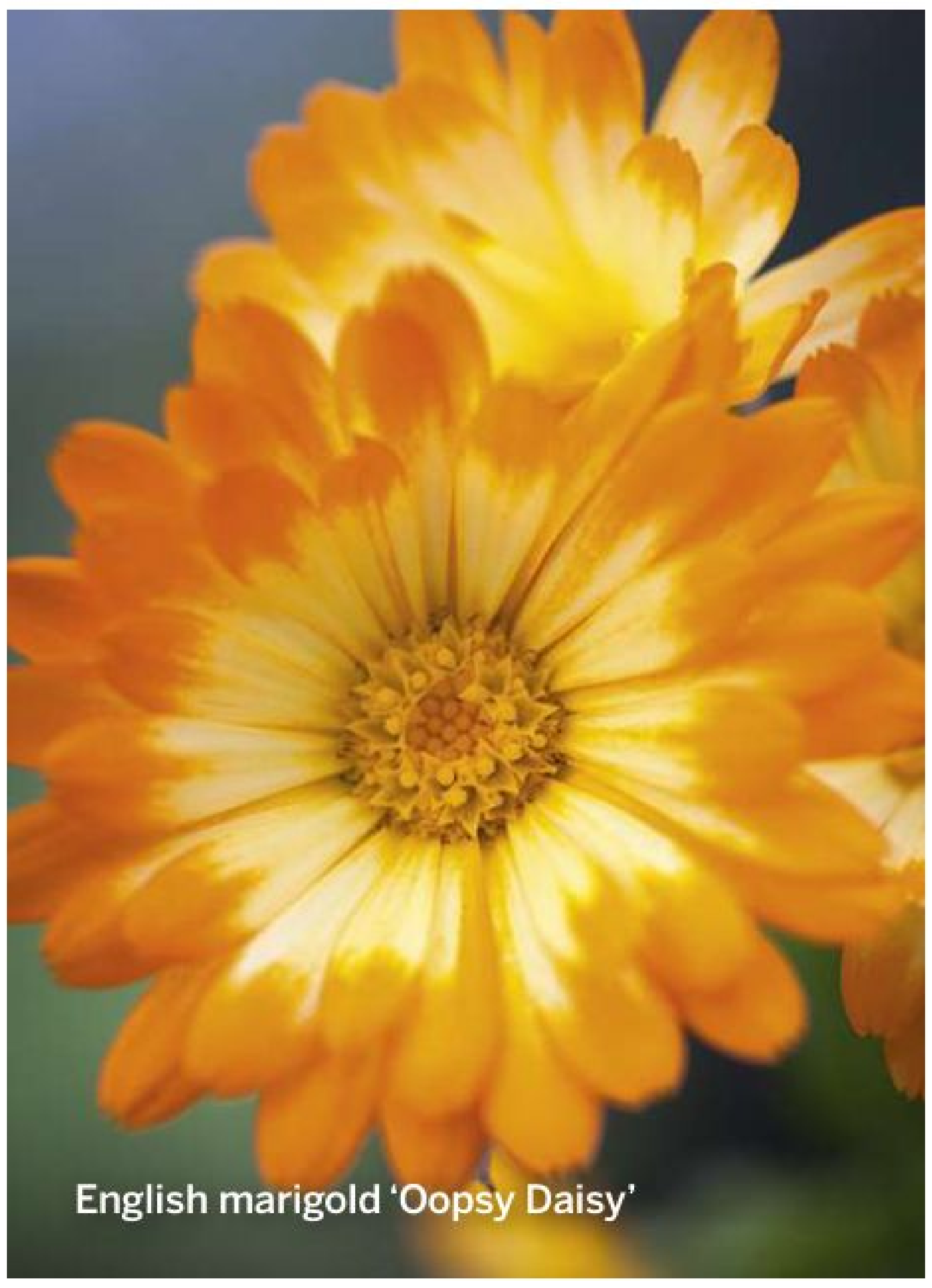
Sounds of the sea

It could be the sound of waves on shingle, the shrill call of the chough, or wind rustling through heather on a cliff top – whatever sound sums up the seaside for you, the National Trust wants you to share it as part of a project to create a sound map of Britain's coastline. All you need to do is record a snippet of sound that reflects a coastal experience on your smart phone, tablet or a handheld device and then upload it to a website hosted by the British Library for it to be added to its sound archive. The project coincides with the 50th anniversary of the National Trust's Neptune Coastline campaign and the recent acquisition of land along the Great Orme in north Wales, which brings the total of protected coastline around England, Wales and Northern Ireland to 775 miles. For details on the sound project go to nationaltrust.org.uk/coastal-sounds. Details on the Neptune Coastline can be found at bit.ly/1LFPSpx

GARDEN VISIT

Reflected glory

The historic landscape at Boughton House in Northamptonshire is open to visitors throughout August. Don't miss the newly restored Grand Etang; this long-forgotten lake has been re-dug and filled to magnificent effect. First constructed in the 17th century, the formal lake covers almost an acre and features a fountain sending a plume of water to over 20m. Boughton is also home to the 21st-century landscape feature 'Orpheus' – an inverted grass pyramid designed by Kim Wilkie. 01536 515731, **boughtonhouse.co.uk**



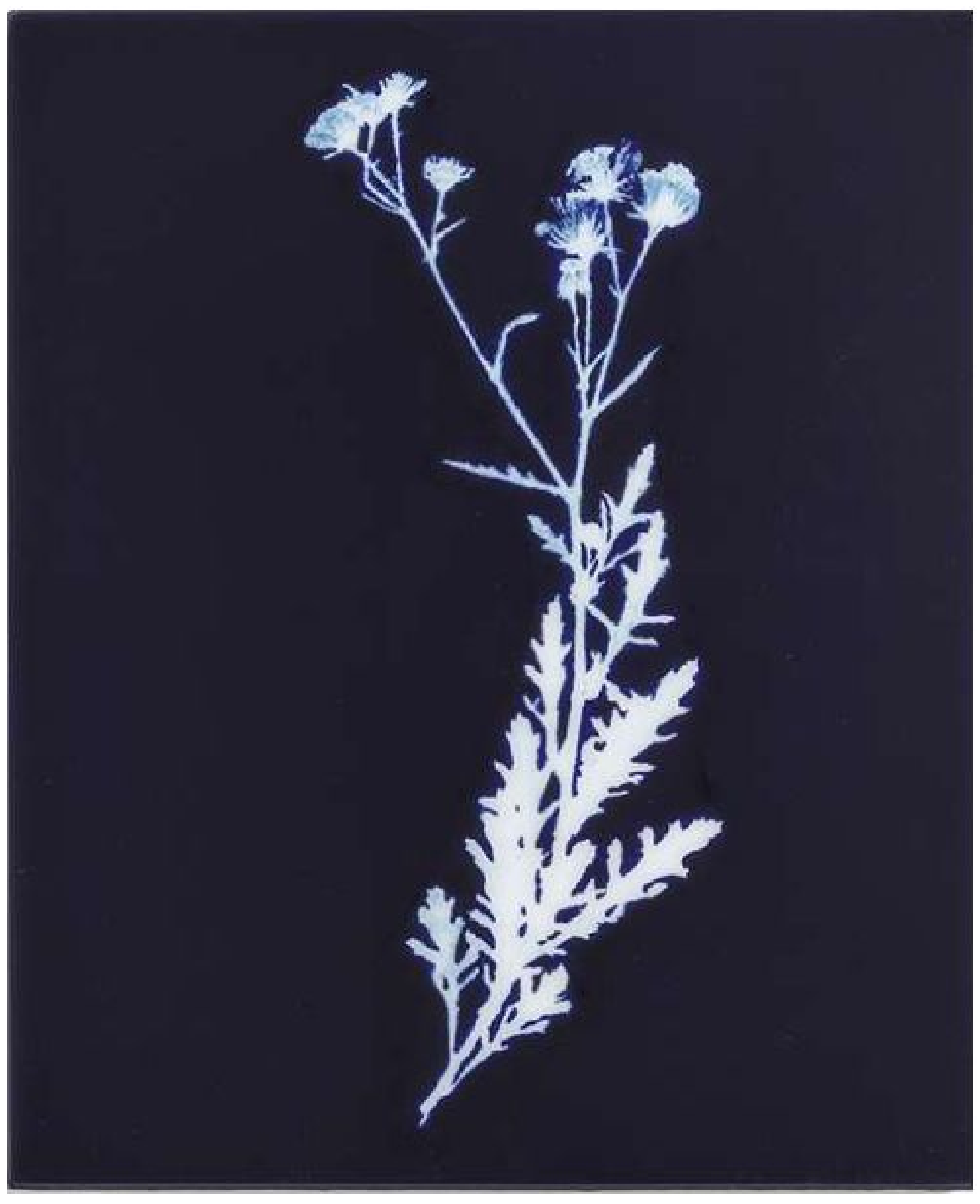
English marigold 'Oopsy Daisy'

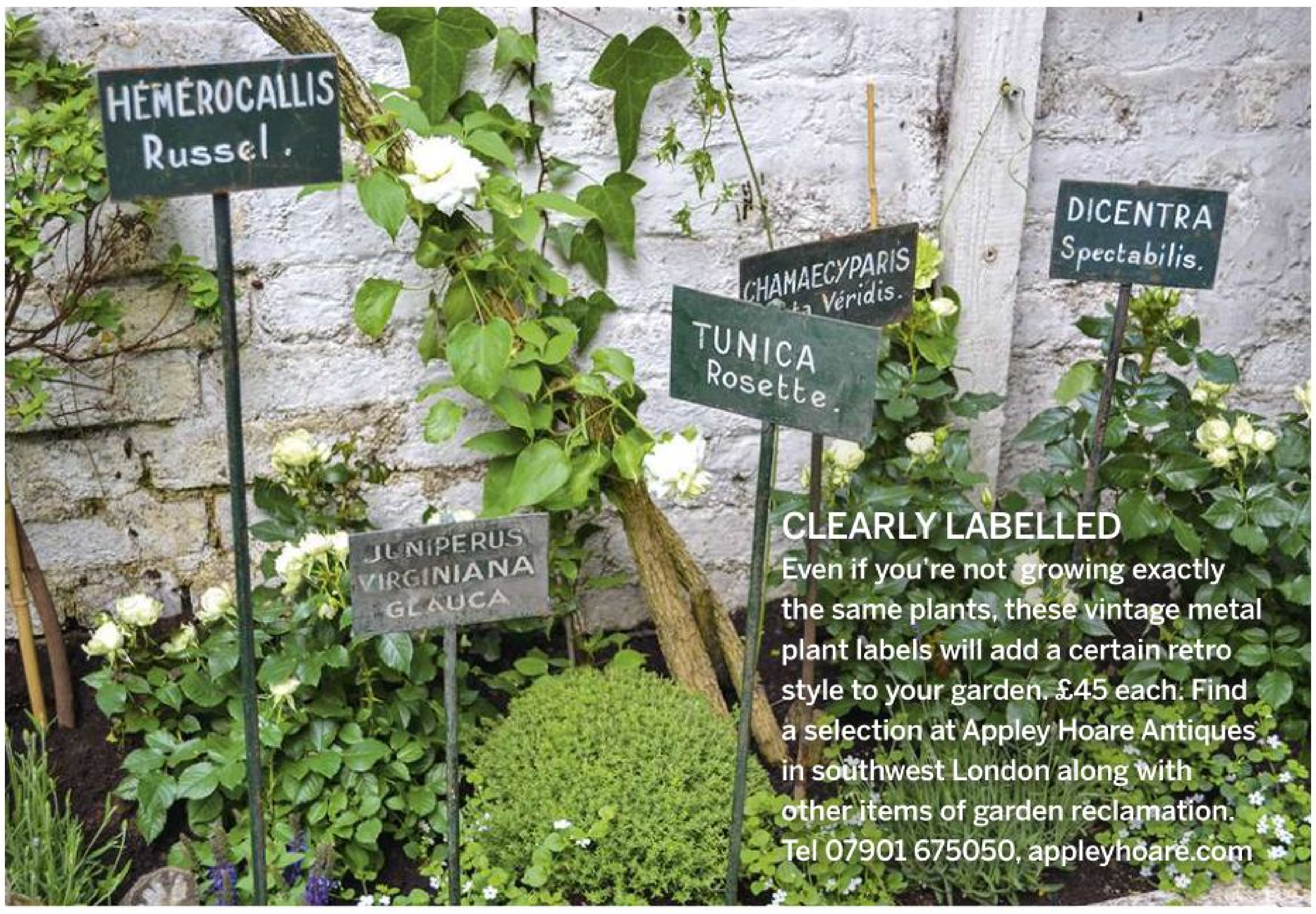
PLANT AHEAD New to Chiltern Seeds' tempting catalogue is this Calendula officinalis *'Oopsy Daisy'. It is a compact marigold growing to 20-25cm with bicoloured flowers in tones of creamy yellow and bright orange. Sow seed now for overwintering and earlier flowering next year. £1.95 a packet. Tel 01491 824675,* ***chilternseeds.co.uk***

EXHIBITION

Silhouette set

Artist Edward Chell has created a series of detailed plant silhouettes for a new exhibition at the Horniman Museum in southeast London. His work is partly inspired by cyanotype prints by the botanist and early photographer Anna Atkins, a selection of which are held in the museum's collection. Chell's own work (right) draws us in to the intricacies of plants found in gardens and on roadside verges. Until 6 December. Horniman Museum, Forest Hill, London SE23 3PQ. Tel 020 8699 1872, **horniman.ac.uk**





CLEARLY LABELLED
Even if you're not growing exactly the same plants, these vintage metal plant labels will add a certain retro style to your garden. £45 each. Find a selection at Appley Hoare Antiques in southwest London along with other items of garden reclamation. Tel 07901 675050, appleyhoare.com

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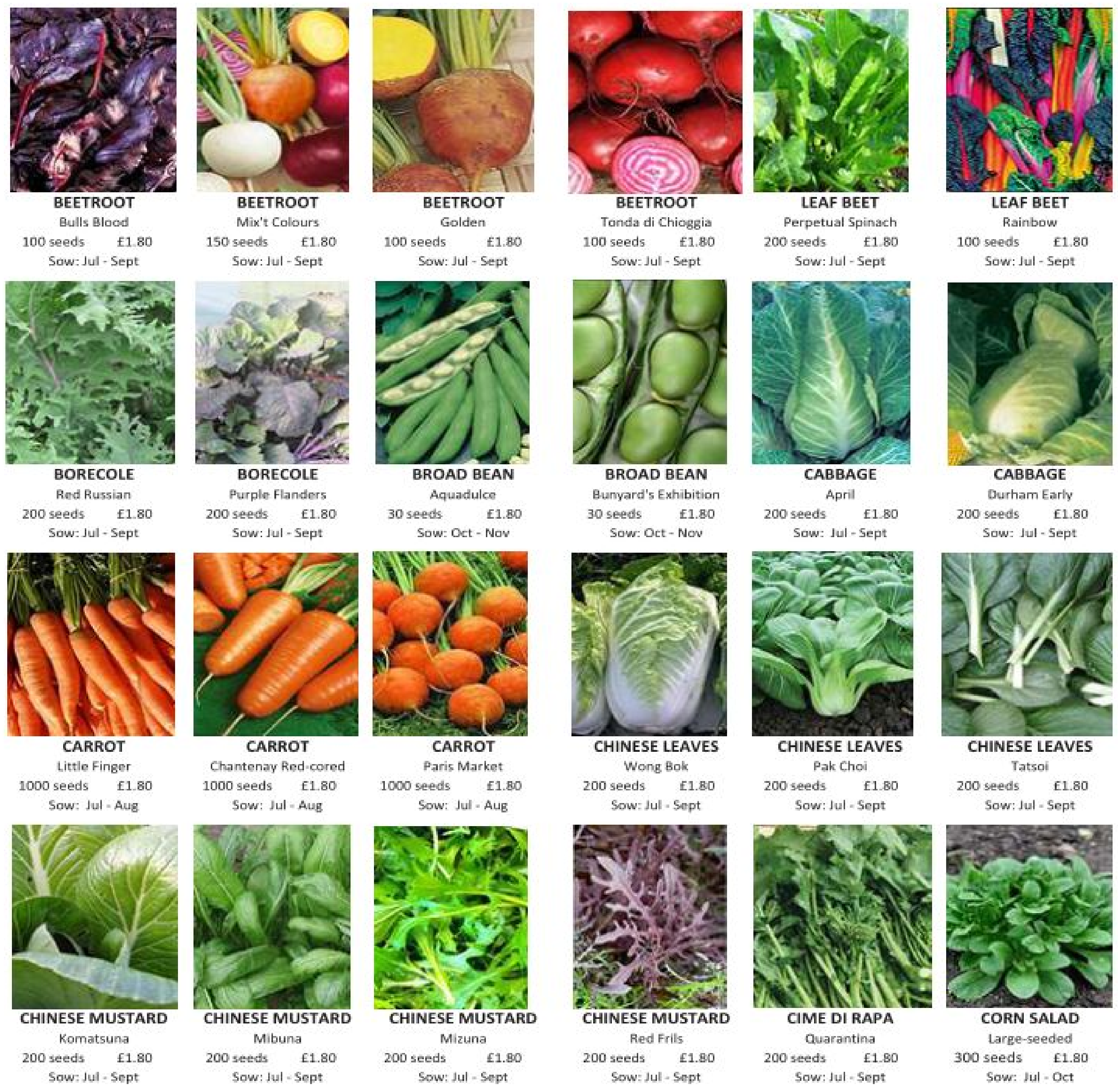
URBAN BLOOMS
Catch this year's Dig the City festival and see Manchester in a greener light. From 31 July to 6 August, garden installations including a pop-up orchard and meadow on wheels will bring colour to the city streets. **digthecity.co.uk**

SEED SOWING

Keep a steady harvest as the year progresses with vegetables that can be sown now for a quick turn around before autumn. Seed merchant Thomas Etty has a useful chart suggesting vegetables that fit this bill – all available from its catalogue. Tel 01460 298249, thomasetty.co.uk



BEETROOT	Bulls Blood	100 seeds	£1.80	Sow: Jul - Sept
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BEETROOT	Golden	100 seeds	£1.80	Sow: Jul - Sept
BEETROOT	Tonda di Chioggia	100 seeds	£1.80	Sow: Jul - Sept
LEAF BEET	Perpetual Spinach	200 seeds	£1.80	Sow: Jul - Sept
LEAF BEET	Rainbow	100 seeds	£1.80	Sow: Jul - Sept
BORECOLE	Red Russian	200 seeds	£1.80	Sow: Jul - Sept
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BROAD BEAN	Aquadulce	30 seeds	£1.80	Sow: Oct - Nov
BROAD BEAN	Bunyard's Exhibition	30 seeds	£1.80	Sow: Oct - Nov
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CIME DI RAPA	Quarantina	200 seeds	£1.80	Sow: Jul - Sept
CORN SALAD	Large-seeded	300 seeds	£1.80	Sow: Jul - Oct

GARDEN KIT

Summer wear

Perfect for comfortable gardening in the heat, these new trousers from Genus are made from lightweight cotton and Spandex for easy stretching and bending. The trousers also feature useful pockets for tools, a zip pocket for a mobile phone and adjustable, integrated knee pads for comfortable kneeling. £120 from **genus.gs**

Diary

Enjoy summer in the garden with activities and events

The annual Summer Show at Great Comp in Kent.

- **Great Comp Summer Show**
Home to salvia specialists Dyson's Nurseries, the garden at Great Comp also hosts this annual show featuring nurseries, gardenware suppliers and craftspeople. 8-9 August, 11am-5pm. Garden entry applies. Great Comp Garden, Comp Lane, Platt, Sevenoaks, Kent TN15 8QS. Tel 01732 885094, greatcompgarden.co.uk

- **Gresgarth open day**
See designer Arabella Lennox-Boyd's garden in full summer glory with impressive herbaceous borders, orchard and walled kitchen garden. 9 August, 11am-5pm. £8. Gresgarth Hall, Caton, Lancaster LA2 9NB. Tel 01524 771838, arabellalennoxboyd.com

- **Gardening in Shade**
Discover what plants to grow in areas of shade and ways in which to improve conditions to broaden your choices. 18 August, 10.30am-12.30pm. £34. Barnsdale Gardens, The Avenue, Exton, Oakham, Rutland LE15 8AH. Tel 01572 813200, barnsdalegardens.co.uk

- **Botanical Art Course at Boconnoc House**
Tutored three-day course in botanical art located within the grounds of Boconnoc House. 25-27 August, £480 including accommodation and meals. There is a second course on Landscape Art, 15-17 September. Boconnoc, Lostwithiel, Cornwall PL22 0RG. Tel 01208 872507, boconnoc.com

- **Cotswold Gardening School open morning**
An opportunity to find out about the longer courses and diplomas on offer at the Cotswold Gardening School. 29 August, from 10am. Gossington Hall, Gossington, Gloucestershire GL2 7DN. Please email to register interest: caroline@cotswoldgardeningschool.co.uk. Tel 01453 899018, cotswoldgardeningschool.co.uk

- **BOOK NOW**
Garden Museum Literary Festival
Held at Hatfield House, the two-day festival includes a programme of talks from a range of well-known authors and horticulturist exploring the relationship between literature, life and nature. 3-4 October, 10am-6pm each day. Ticket range from £120 to £230 (discounts available to Museum friends). Tel 020 7401 8865, gardenmuseum.org.uk

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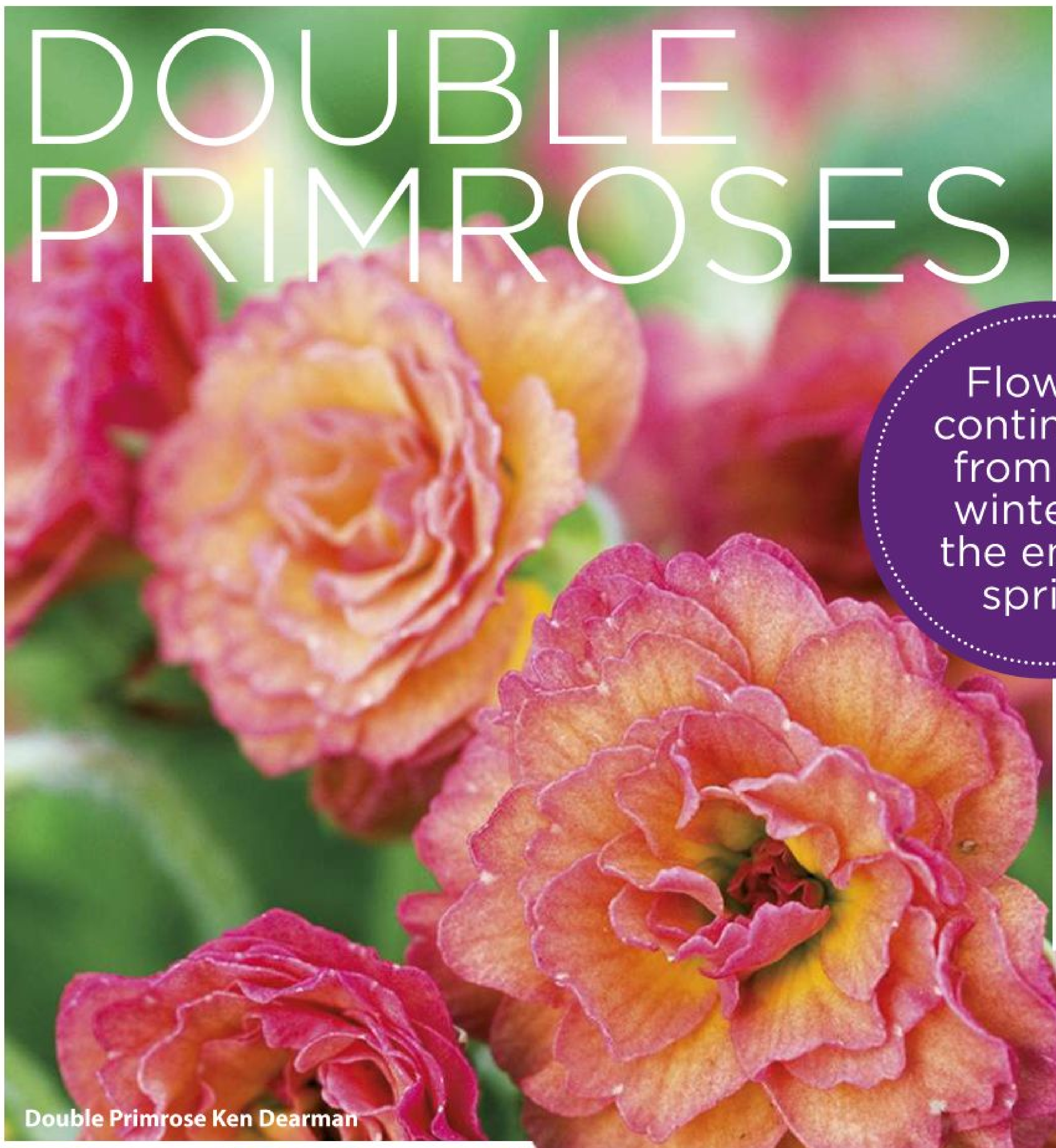
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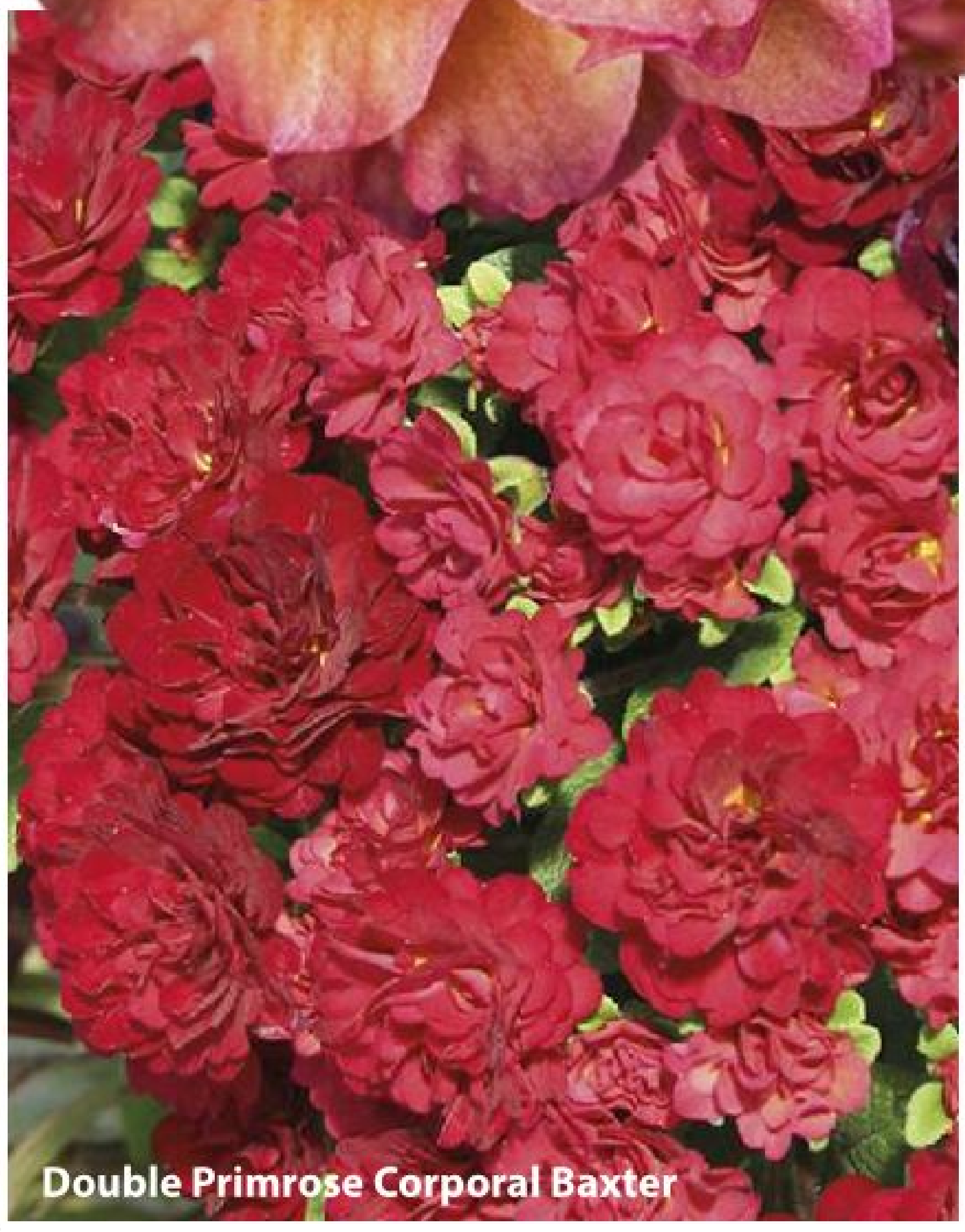
Double Primrose Dawn Ansell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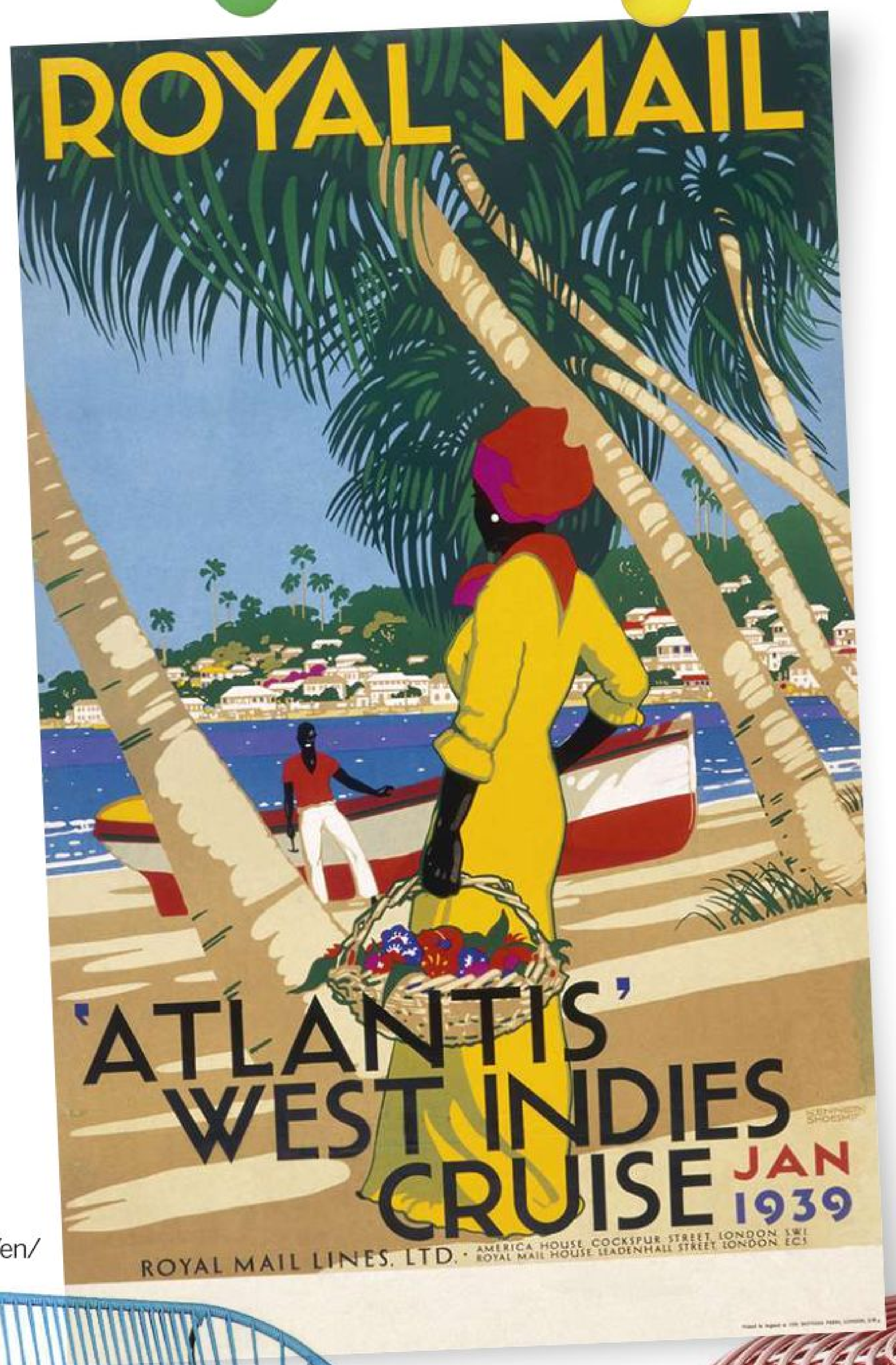
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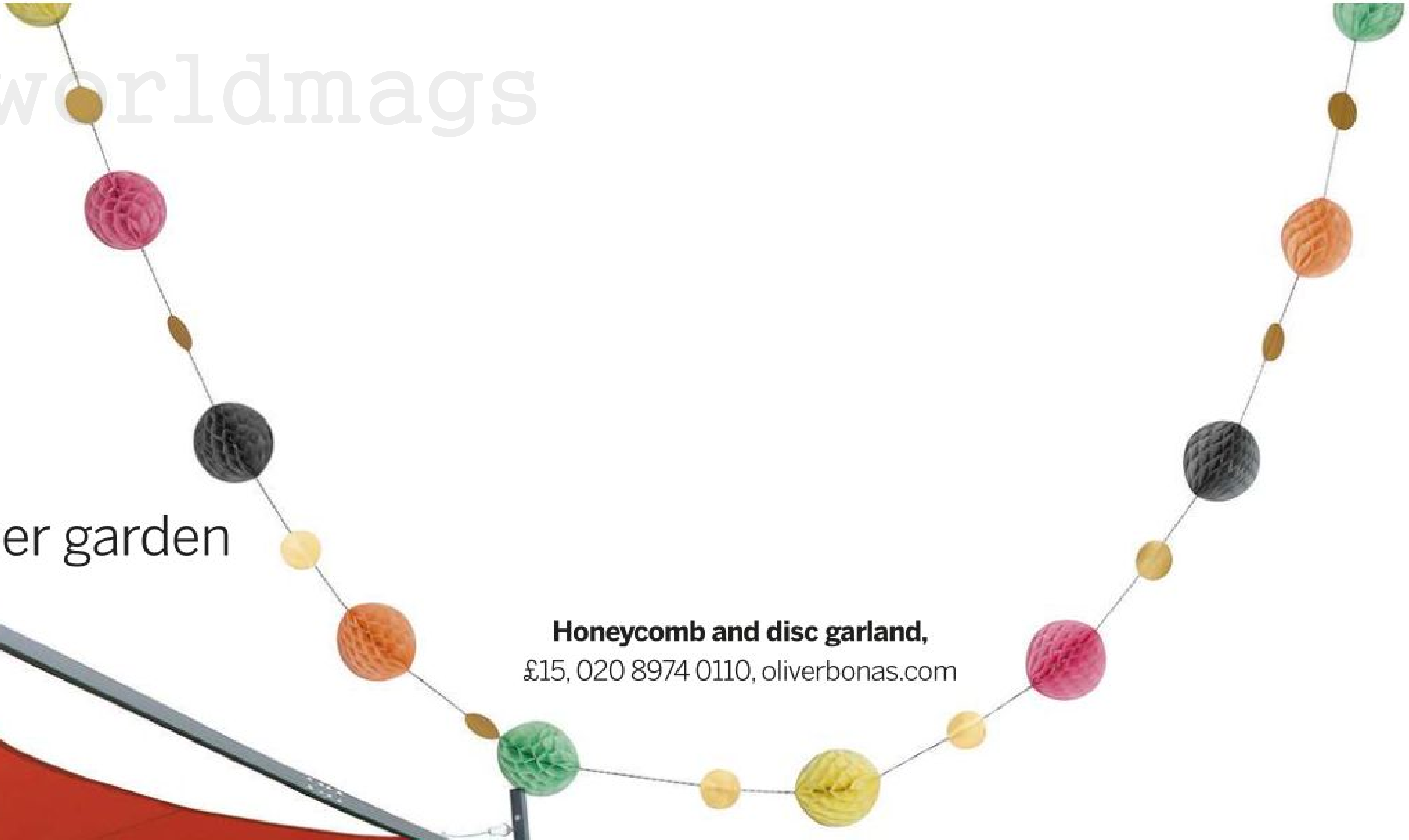

Honeycomb and disc garland, £15, 020 8974 0110, oliverbonas.com

Kookaburra 3m square shade sail and frame, (sold separately) frame dimensions 3.5m x 3.5m x 2.7m, £189.99 (frame) and £75.99 (sail), 0118 903 5210, primrose.co.uk

Pappelina Ants outdoor rug, 70cm x 90cm, in light petrol/vanilla, £59, 020 8878 1994, barbed.co.uk

2m Iron lantern hooks and glass Hundi lights, turquoise and yellow, £80 (hook) and £30 (light), 020 7820 0010, rajtentclub.com

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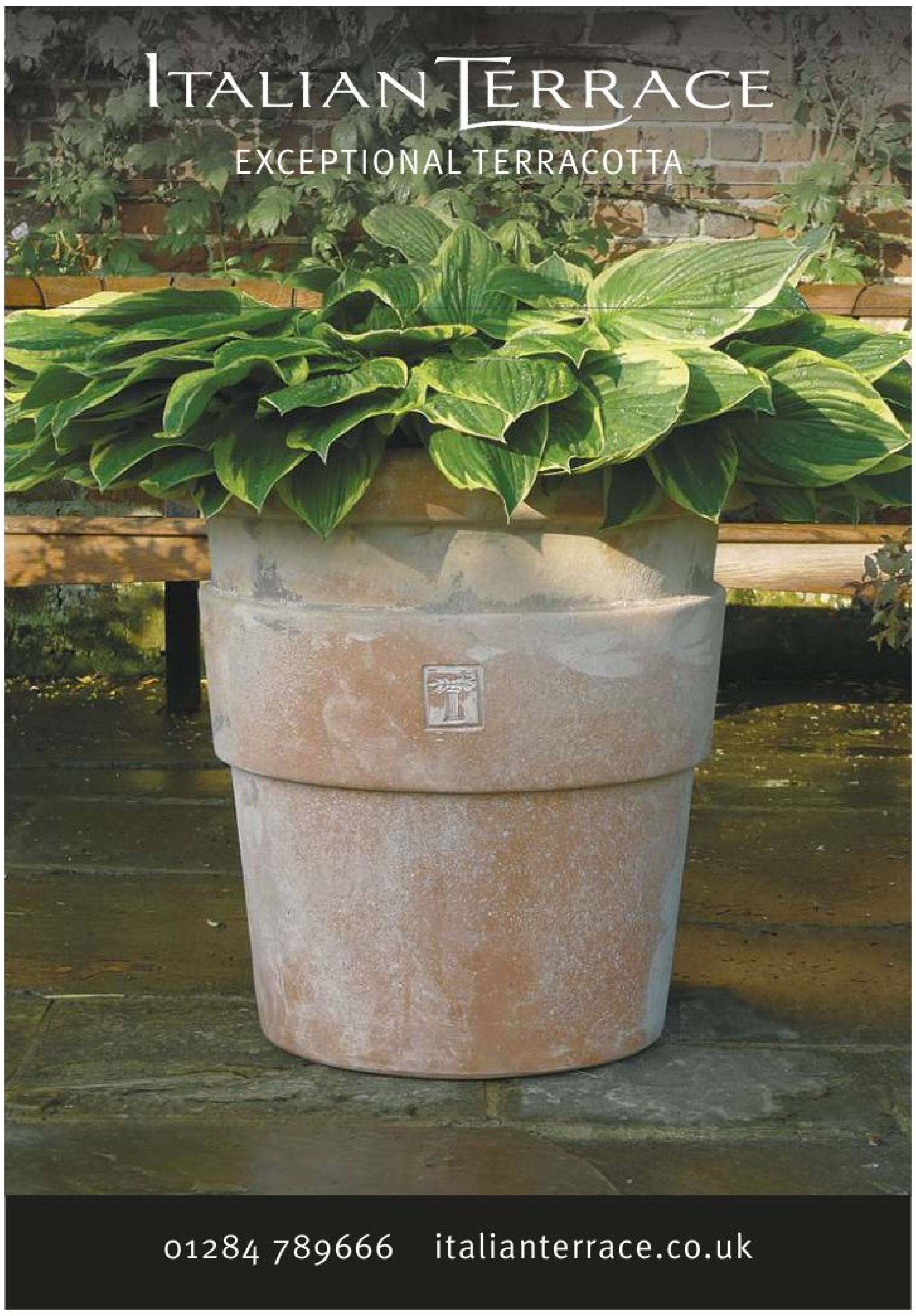
Tropical floral round melamine tray, £15, 0333 014 8000, marksandspencer.com



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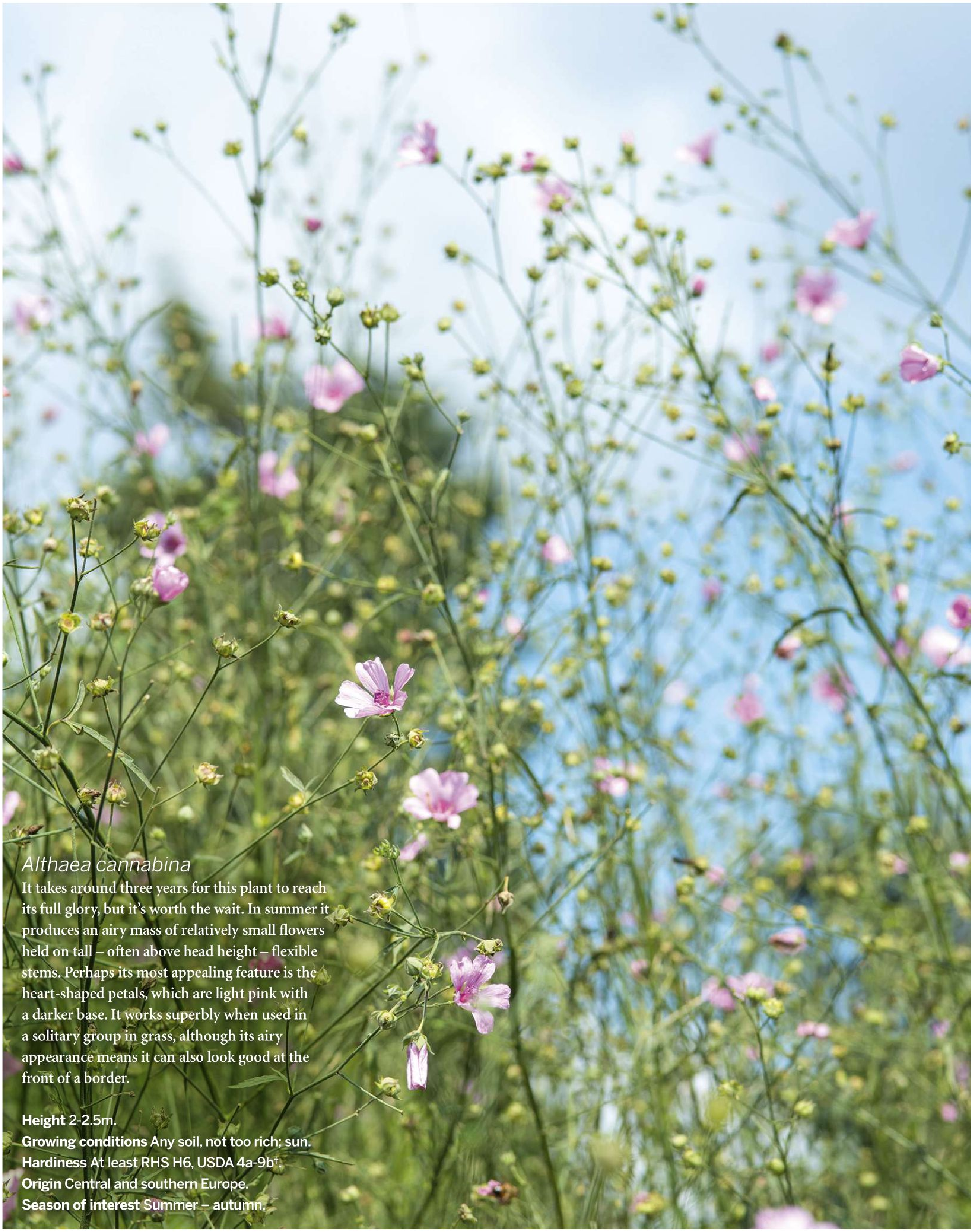
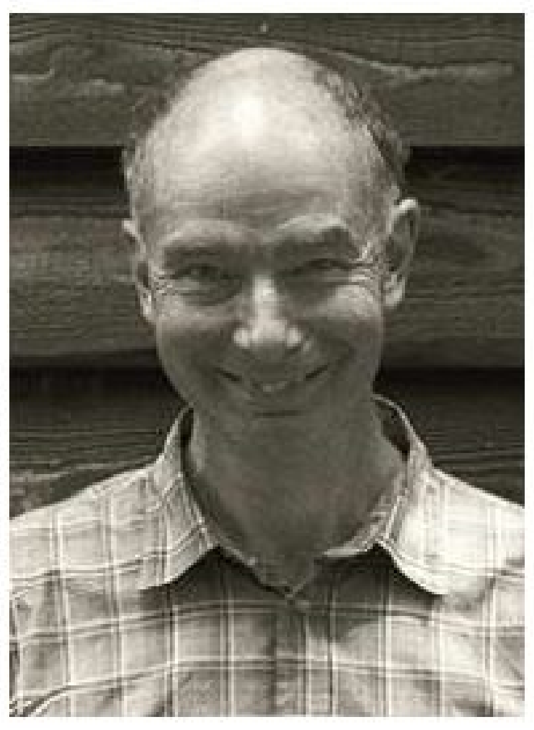


Althaea cannabina

It takes around three years for this plant to reach its full glory, but it's worth the wait. In summer it produces an airy mass of relatively small flowers held on tall – often above head height – flexible stems. Perhaps its most appealing feature is the heart-shaped petals, which are light pink with a darker base. It works superbly when used in a solitary group in grass, although its airy appearance means it can also look good at the front of a border.

Height 2-2.5m.
Growing conditions Any soil, not too rich; sun.
Hardiness At least RHS H6, USDA 4a-9b[†].
Origin Central and southern Europe.
Season of interest Summer – autumn.

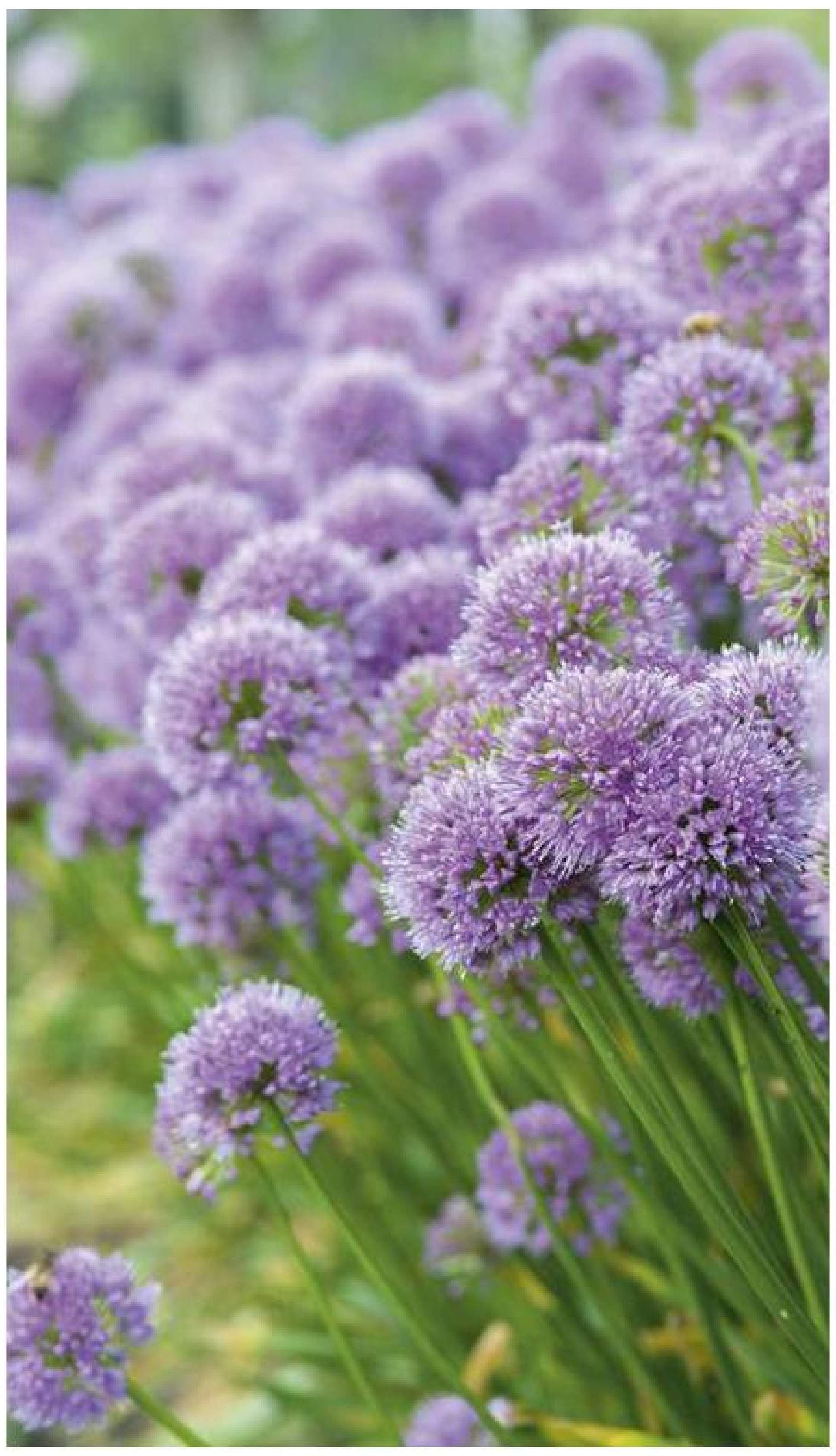

CHARLIE HOPKINSON

Hans Kramer co-owns Kwekerij De Hessenhof in the Netherlands. hessenhof.nl

August plants

Nurseryman Hans Kramer reveals some colourful well-kept plant secrets and suggests a few old favourites to brighten your summer borders

WORDS HANS KRAMER PHOTOGRAPHS MAAYKE DE RIDDER



Allium 'Millennium'

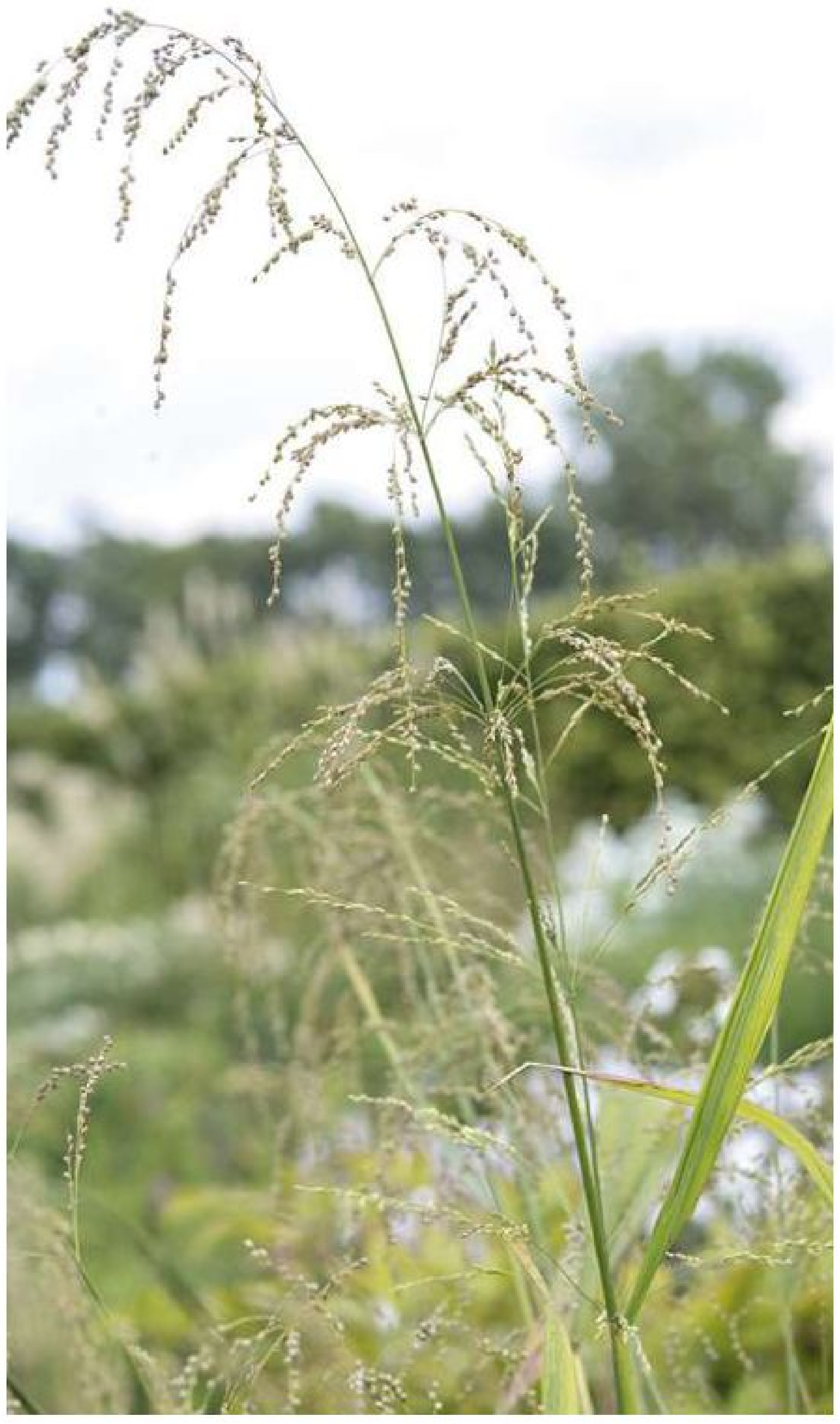
Bred by American allium expert Mark McDonough, this is by far the best summer-flowering allium. We sell it under the misspelt name of 'Millenium' because that's what Mark registered it as. But by any name it's a good performer, producing masses of pinkish-purple flowers, arranged in dense umbels for weeks in midsummer. But what makes it special are the crisp, green leaves produced during flowering and long after. Because of its neat habit, someone once bought it to replace a diseased box hedge in a churchyard. What a lovely idea.

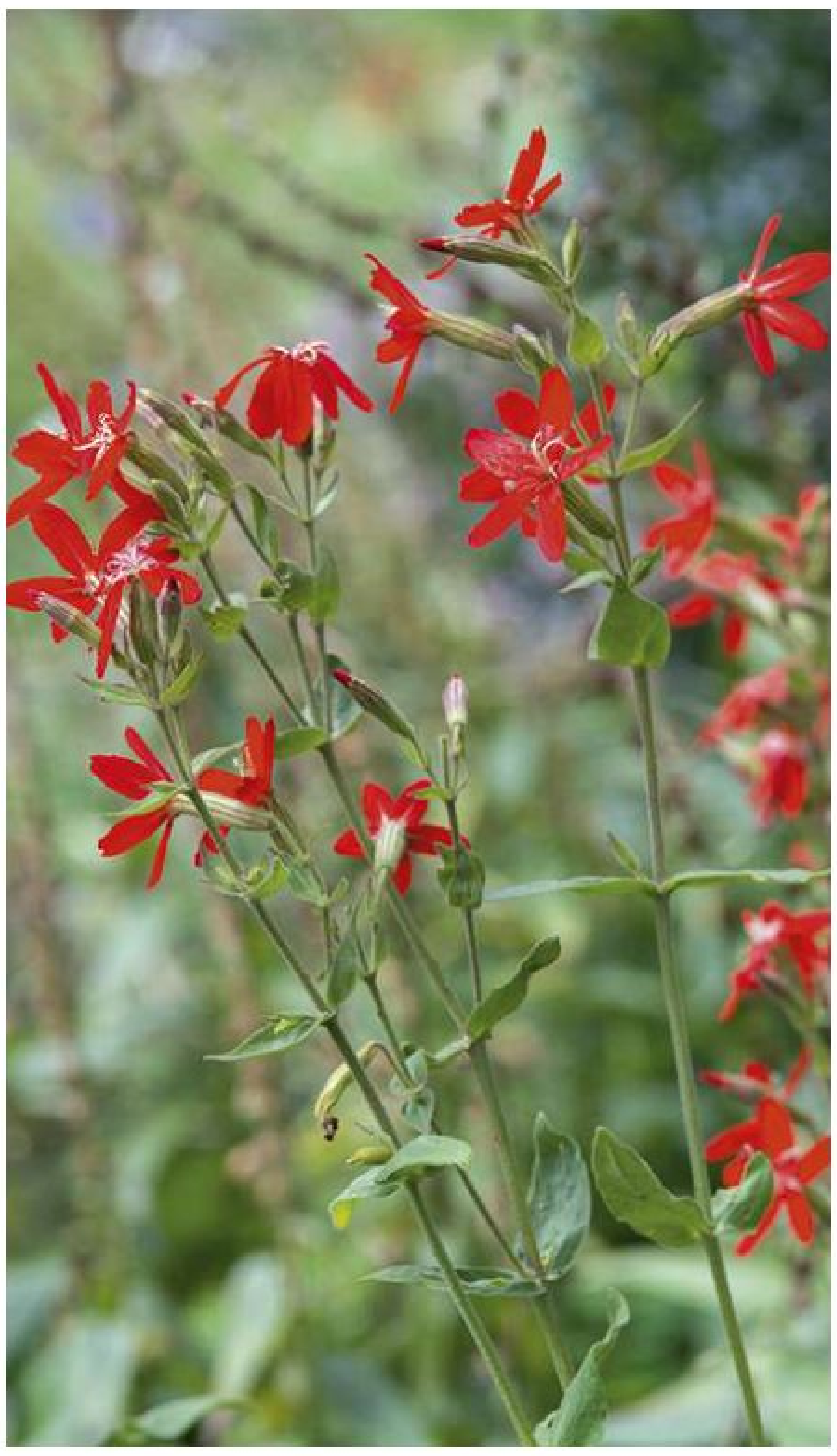
Height 40cm.
Growing conditions Any soil; sun.
Hardiness RHS H7, USDA 5a-8b.
Origin Bred in the USA (*A. nutans* x *A. senescens*).
Season of interest Summer.

Phaenosperma globosa

Unusually, for a new grass, this one is not from the USA, but from China and Japan, which may explain why it likes our cool, moist summers. The broad-pleated leaves are light green with greyer undersides. It forms large, evergreen clumps, which in very cold winters can become tatty, but will always resprout from the base. In early summer, arching stems appear, with tiny, drooping flowers arranged in whorls around the stems. It can be a bit disappointing at first but once the attractive, bead-like seeds form, it more than earns its keep.

Height 1.3m.
Growing conditions Soil that's not too dry; sun or partial shade.
Hardiness RHS H6.
Origin China, Japan.
Season of interest Summer.





Silene regia 'Prairie Fire'

There are more than 400 *Silene* species, however, aside from some rock-garden plants and the native red campion, few make it into European gardens. I've tried the straight *Silene regia* species several times but found it somewhat lax. This improved 'Prairie Fire', which I got from the USA, is very different. It has a sublime colour and, better still, can take quite a lot of shade – it flowered here for six weeks beneath a walnut tree. However, it works best in full sun where you can use it as a hardy replacement for the sometimes unreliable red lobelias.

Height 1.2m.
Growing conditions Good soil; sun or partial shade.
Hardiness RHS H7, USDA 5a-8b.
Origin USA.
Season of interest Summer.

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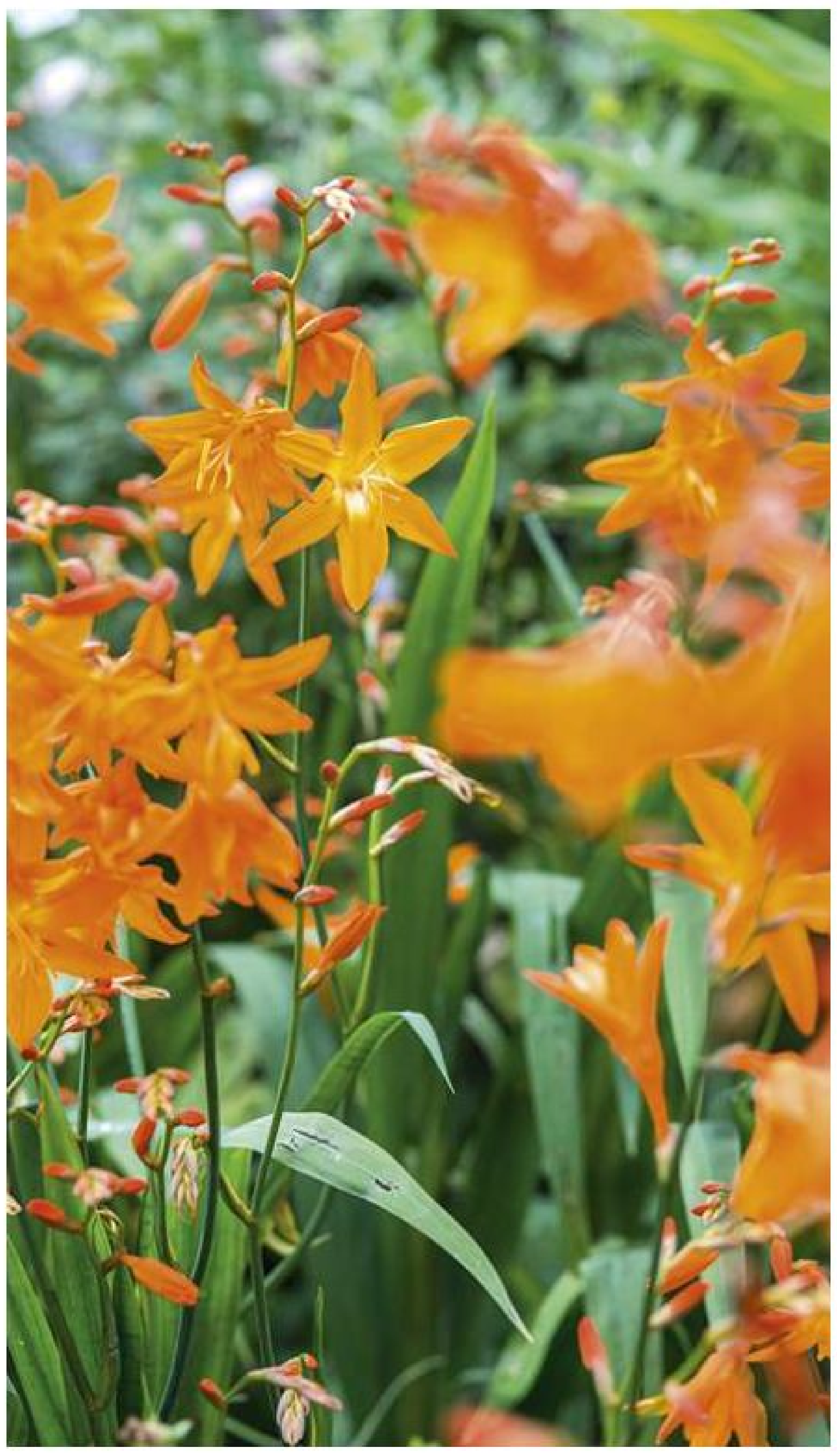
*Holds an Award of Garden Merit from the Royal Horticultural Society. †Hardiness ratings given where available.



Crocosmia x *crocosmiiflora* 'Star of the East'

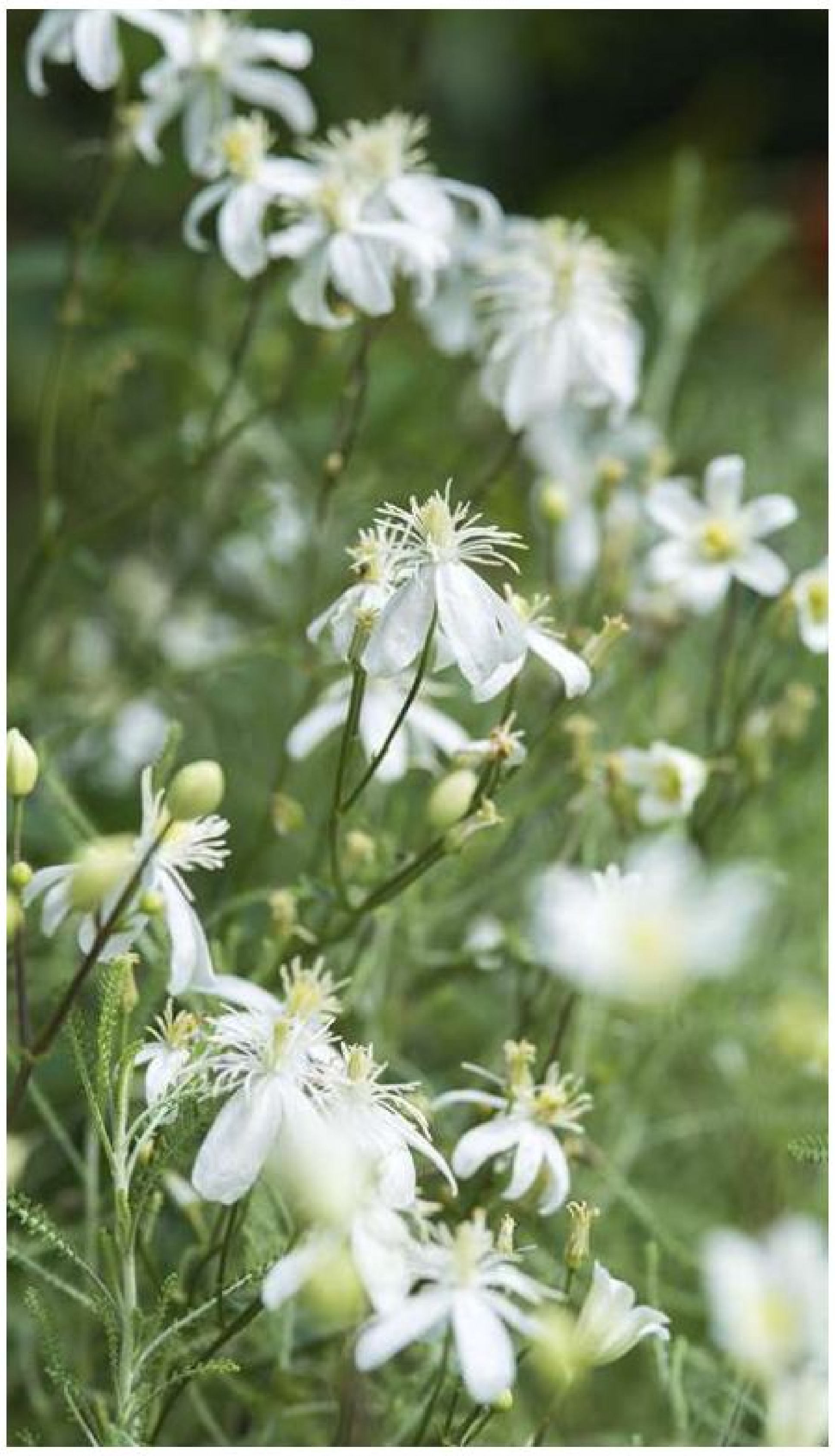
With so many, often similar looking crocosmias available it's hard to know which one to choose, but 'Star of the East', now more than 100 years old, is still one of the finest. It's possibly the largest flowering crocosmia, with starry, open blooms in a lovely golden-orange colour with a paler centre. Some say it's not that frost hardy, but on our sandy soil it's almost invasive. Unlike most crocosmia, which form a tight clump of corms, this one runs freely, and its flower stems always seem to be in just the right place. AGM*.

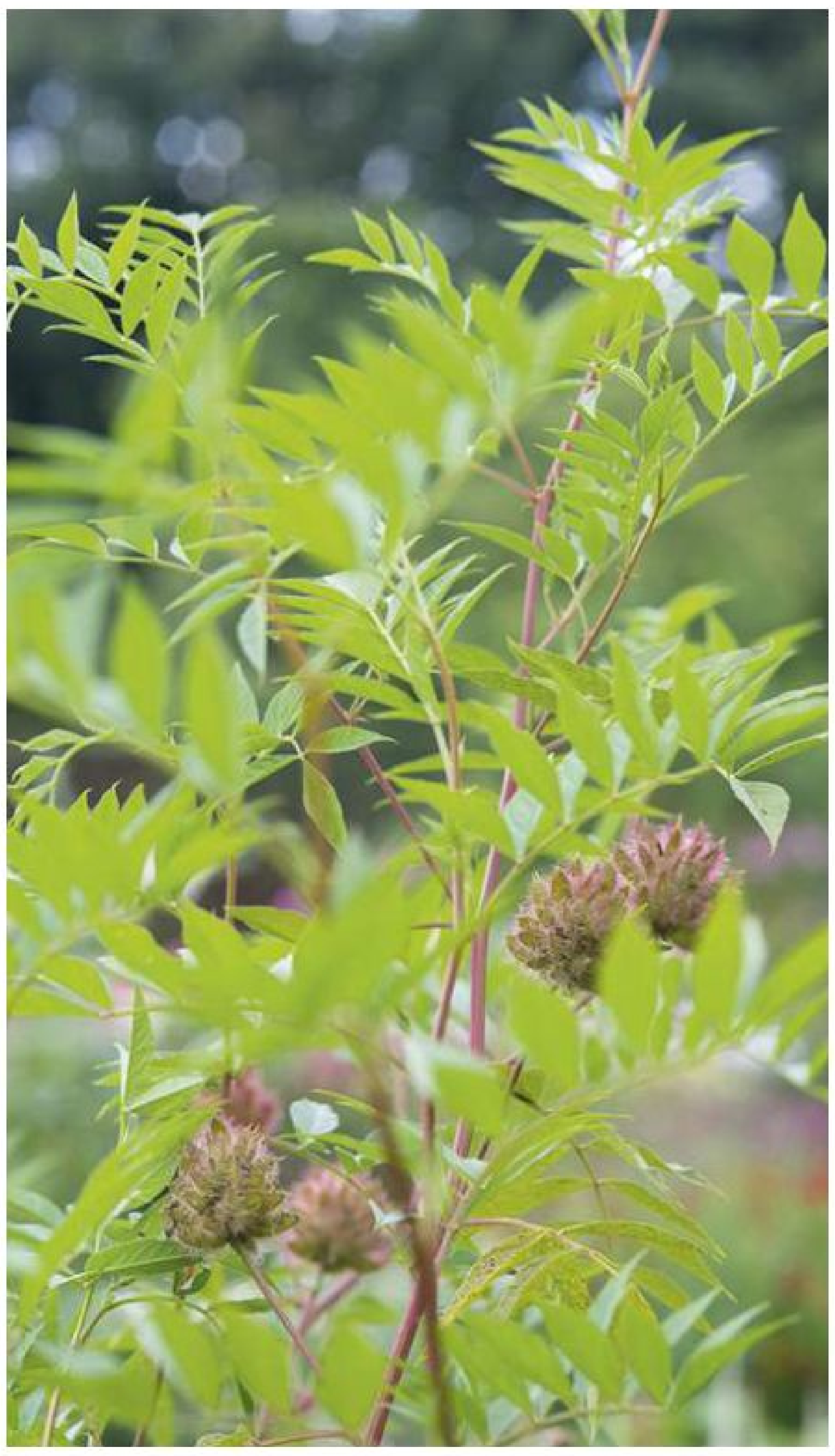
Height 70cm.
Growing conditions Light-normal soil; sun.
Hardiness RHS H4, USDA 5a-9b.
Origin South Africa.
Season of interest Summer – autumn.

Clematis 'Pamela'

Don't confuse this with the better known *C. alpina* 'Pamela Jackman'. This cultivar was raised in the 1960s in Canada and is a hybrid of *C. recta* x *C. terniflora*, so a non-clinging cultivar. You rarely see it on sale, which is a real pity because I like it more than the species *C. recta*. The flowers are more substantial and it is less stiff, which means you may need to give it some support. Or you could just let it scramble through other perennials, such as *Eryngium* x *zabelii* 'Jos Eijking', to create a stunning effect.

Height 1.5m.
Growing conditions Fertile soil; full sun or partial shade.
Hardiness RHS H7.
Origin Bred in Canada.
Season of interest Summer.





Glycyrrhiza uralensis

Also known as Chinese liquorice, this is not a very showy plant when in flower. It partly compensates for this with lovely *Acacia*-like leaves and a sturdy, shrub-like look, but its flowers are so disappointing you may be tempted to throw it out. You should resist any such temptation, because if you stick with it, you'll discover its fascinating pine cone-like fruits. These will redden in autumn to form seedheads, which often remain intact throughout the winter – unless, of course, they are opened by birds, which love the seeds.

Height 1.4m.
Growing conditions Any soil (even poor); sun.
Hardiness RHS H7, USDA 6a-10b.
Origin China.
Season of interest Summer.

Places to visit

Recommended places to see seasonal plants at their best, both here in the UK and in mainland Europe.

Bezoektuin Tuinfleur, created by Rieka and Pieter van Delden, is possibly the most visited of all the many, many gardens and nurseries found in Groningen, the Netherlands' northernmost province. This Tardis-like garden becomes more and more extraordinary as you make your way through its ten garden rooms – each one completely different – ending up at the large Oldambt lake. In summer you'll discover a rose garden, coloured borders, ponds, lots of hostas, clematis, ferns and many rare plants, especially those suitable for shade. Nieuweweg 34, 9682 RM Oostwold gem, Scheemda, the Netherlands. Tel +31 (0)597 551383, tuinfleur.nl

Abbey Gardens, Tresco.

ALEX RAMSAY / ALAMY

Another unexpected, and intriguingly diverse, mix of planting is on display at

Aster thomsonii

This legendary plant, much praised in classic gardening books, was at one time thought lost to cultivation. We got hold of our seed from a Dutch seed bank and it seems to be the true plant. It is our longest flowering aster, providing colour from July until November. Unsurprisingly, given it is one of the parent plants, it looks like a glorified *Aster* x *frikartii* 'Mönch', but is taller with larger flowers and woodier stems. It's also more likely to survive the winter than *A.* x *frikartii* 'Mönch', which can die in cold, heavy soils.

Height 80cm.
Growing conditions Light soil, good drainage, sun.
Hardiness RHS H7, USDA 5a-9b.
Origin Western Himalayas.
Season of interest Summer – autumn.

Lespedeza thunbergii 'Edo-Shibori'

From August through to late autumn, this elegantly arching, so-called semi-shrub produces glorious waterfalls of pink flowers. Although these upright candles of fuchsia-pink with white wings are slightly smaller than the flowers you see on the species plant, their bicoloured markings create a more spectacular autumn show. The stems usually die down in winter, but they develop, amid a froth of small, pea-like leaves, with amazing rapidity, at the first signs of spring.

Height 1.5m.
Origin China, Japan.
Growing conditions Light soil, good drainage; sun.
Hardiness RHS H7.
Season of interest Summer – autumn.

Helenium 'Beatrice'

A cultivar named in 2005 by Kwekerij Jacobs in Groningen (which holds the Dutch national collection) for Beatrice Krehl. Now the head gardener at Waltham Place, Beatrice worked for many years at the Mien Ruys Garden, which also has a large helenium collection. I particularly like its small flowers, which I think give it more charm, and which are produced in such profusion that they cover the whole plant. Each flower is a warm yellow with a hint of brown that is strengthened by the browny red underside of the slightly curled petals.

Height 1.3m.
Growing conditions Any soil, good drainage; sun.
Hardiness RHS H7, USDA 4a-9b.
Origin North America.
Season of interest Summer – autumn.

Abbey Garden on the Scilly Isle of Tresco. It was created in the 1830s by Augustus Smith who built tall wind-breaks, around the remains of a 10th-century Benedictine abbey to create a remarkable sub-tropical paradise. Today the garden is crisscrossed by a lush grid of paths lined by enormous palm trees, flame trees, furcraeas and towering spires of echium. Exotic colour comes courtesy of strelitzias, *Clianthus puniceus* and the giant flowers of the king protea. There's also a dry garden with succulents. Tresco, Isles of Scilly TR24 0QQ. Tel 01720 424108, tresco.co.uk

More temperate Victorian treasures can be found at **Biddulph Grange** in Staffordshire. This 15-acre garden was created by James Bateman to hold his collection of plants from around the world, and it includes a Chinese garden and woodland walks. The gardens are worth a visit at any time of year, but in late summer they fizz with colour along the famous dahlia walk, home to hundreds of dahlias. Grange Road, Biddulph, Staffordshire ST8 7SD. Tel 01782 517999, nationaltrust.org.uk

Dahlia Walk at Biddulph Grange.

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ECKMAN…PRACTICAL SOLUTIONS FOR THE GARDEN

IN THE GARDEN

In a month when most people have time off, Jojo makes the case for taking it easy in both kitchen and garden, allowing time to stand and stare

WORDS **JOJO TULLOH** ILLUSTRATIONS **SARAH YOUNG**

Shunning the practical for a moment, I want to pause for thought. In the month when sultry days slow the pace of life, it's time to make the case for the vegetable garden as a place to revel in beauty. There is a newly minted quality to freshly picked fruit and vegetables that makes them objects worthy of admiration quite apart from their culinary qualities; it's no accident that the still life has been a subject popular with artists from the 17th century onward, many of whom chose fruit and flowers as their subjects.

From Chardin's strawberries to Fantin-Latour's nasturtiums, painters have delighted in the exquisite shapes and subtle colours revealed in nature; so should you. Set aside time for contemplation then stroll round your plot with a painter's eye, pausing to observe the hoverfly as it skims past, or a drop of water as it rolls off a rhubarb leaf. Consider which combinations are most pleasing and make a note of them. Take some photos to remind you, in colder months, of the glory. You can pick as you wander but make a conscious effort to be really in the garden and appreciate what you have made. Try not to focus on failures; instead delight in the garden as it is. Early morning is ideal.

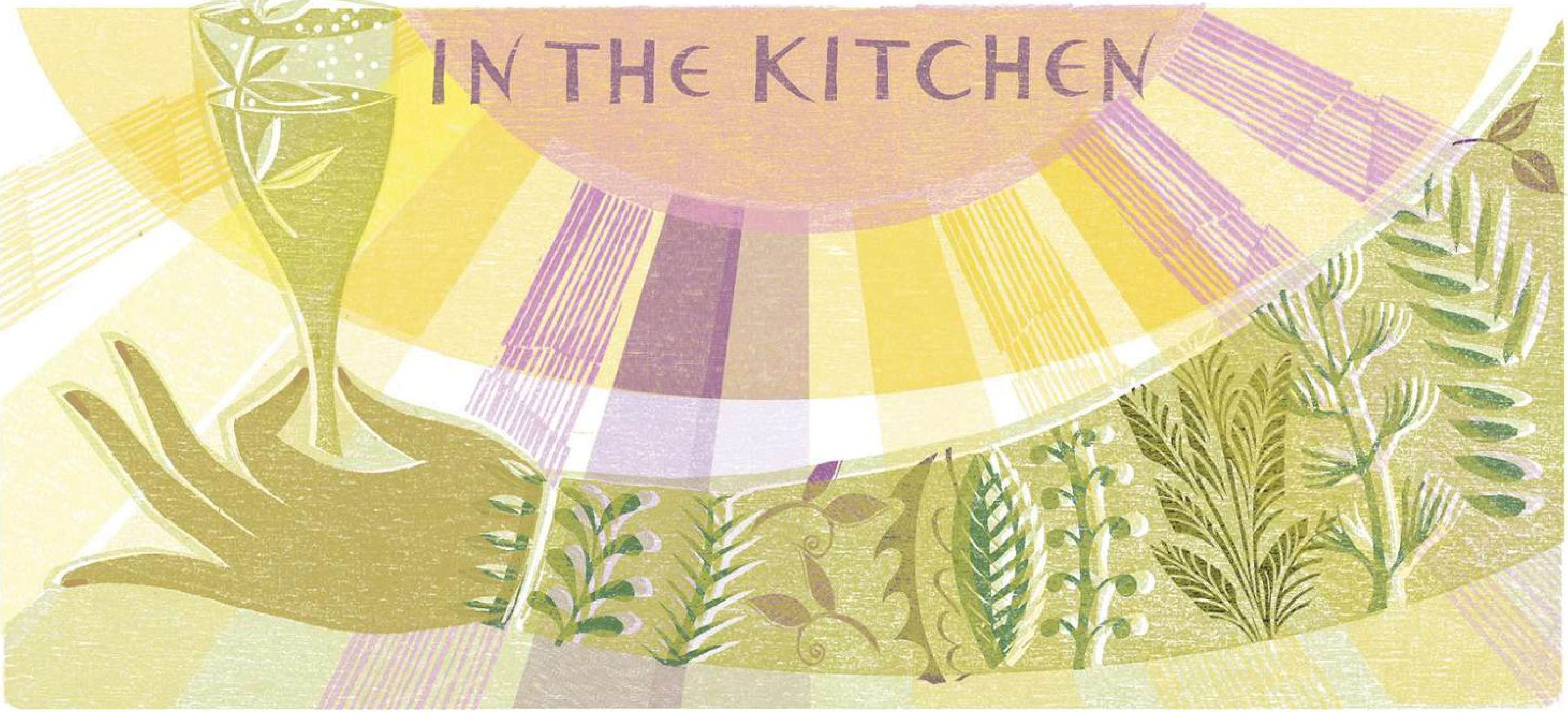
I have a small pergola (very small) jutting off my shed and it is here that I shelter from the sun. In high summer it is engulfed in vine leaves. I put my deckchair under this tent of green and bask in the filtered green light. When I can stir myself, I gather a basket of yellow squash, cucumbers and assorted flowers and head home to gloat over my crops. I may never get around to painting them but I love arranging little vegetable tableaux.

It might be a pile of tightly closed artichoke heads, their green armour-plating giving no hint of the tender flesh inside, or the pale green bend of the trombone courgette among mounds of red and green striped tomatoes, with bulbs of garlic whose white, tissue paper-covered heads reveal cloves that are streaked pink and purple. Up on the counter pyramids of speckled pink and green borlotti pods sit in front of a vase filled with bright splashes of yellow sunflowers, white and deep pink cosmos, and the sky-blue stars of borage blossom.

Alice B Toklas puts it perfectly in her eponymous 1954 cookbook: 'The first gathering in of salads, radishes and herbs made me feel like a mother about her baby – how could anything so beautiful be mine? And this emotion of wonder filled me for each vegetable as it was gathered every year. There is nothing that is comparable to it, as satisfactory or as thrilling, as gathering the vegetables one has grown.'

WHAT TO DO NOW

- Sow a few more rows of successional vegetables, such as beetroot, spinach, lettuce, turnips and radishes; keep a close eye on courgettes lest they swell into marrows; and deadhead flowers.
- On smaller plots where long rotations are not possible you might get potato sickness (pale leaves and stunted plants with few tubers), caused by potato eelworms (*Heterodera rostochiensis*). One way to prevent this is to sow a green manure of mustard immediately after lifting your potato crop. The mustard hardens the crop of cysts from which the eelworms hatch. The organic guru Lawrence Hills describes how the unemployed allotment holders of Jarrow in the 1930s employed a very tight rotation. They kept one side of their garden for potatoes (a second early to allow for cabbage and leeks to follow through the winter) and the other side for everything else, switching every year and always following with mustard. Lift your potatoes then knock the ground even and broadcast the seed, raking it in to cover. When it is green, sappy and rich in nitrogen (8-10 weeks) trample it down and dig in. Always make sure you remove all small potatoes (travellers) as they keep eelworms fed.



August cooking puts one in a slight predicament – produce is at its most plentiful but you may not feel like cooking. One way around this is either to put dishes together extremely rapidly just before eating or bake them long and slow in the cool of the day and eat much later at room temperature. Toiling over a hot stove is very much to be avoided. A few baby courgettes sliced and cooked with lemon and butter and garnished with chives make a good open sandwich with goat's cheese. Try a slice of superior feta alongside basil and garden tomatoes zigzagged with extra virgin olive oil, or summer savory chopped fine and added to a dish of sliced tomatoes and new season onions, cut into paper-thin slices, drizzled with olive oil and sherry vinegar. Ring the changes with salad by using mustard leaves dressed with a sesame and soy vinaigrette and garnished with spring onions and calendula petals. Whisk together one teaspoon of soy sauce, two teaspoons of rice vinegar, two tablespoons of sesame oil and 80ml of light olive oil with a pinch of sugar.

> Fresh tomatoes still warm from the sun are a glorious thing but so are the dried variety. I long for a Mediterranean sun to dry our summer glut

Fresh tomatoes still warm from the sun are a glorious thing but so are the dried variety. I always bring back bags of leathery looking dried tomatoes from Greece to add to winter stews and meat sauces. I long for a Mediterranean sun to dry our summer glut of tomatoes on trays on the roof, but this recipe approximates that concentrated taste. These slow-roasted tomatoes can be added to green salads with roast chicken leftovers and garlic croutons for a meal in a bowl, or eaten on top of very thin toast brushed with olive oil and baked in the oven until golden and brittle. Halve your tomatoes and scoop out the seeds, lay them cut side up on a baking tray, oil them a little and season with salt, pepper, a scrap of sugar and either dried oregano or some crumbled dried chilli peppers. Roast at 140°C for up to three hours (checking after two). When cool, cover with olive oil and keep in the fridge for up to a week.

One way of adding interest to vegetable dishes is through the addition of spice and nut blends. The Egyptian spice and nut mix, dukkah, is traditionally eaten by first dipping flat bread in olive oil and then the spice mix but it is also a good way of showing off your finest raw vegetables (or on crushed avocado on toast for breakfast). This recipe comes from Jill Norman's *Herbs and Spices* (Dorling Kindersley, £16.99). Take 120g sesame seeds and 90g hazelnuts, 60g coriander seeds, 30g each of cumin seeds, salt to taste. Dry roast the ingredients separately in a heavy frying pan until the sesame is golden and the hazelnuts are losing their skins, rub the skins off the hazelnuts (in a tea towel works well). Grind to a fine, crushed mixture. Store in a jar. □

RECIPES

Courgette tian

A tian is a Provençal dish made of egg and vegetables that is ideal for summer picnics. It takes its name from the shallow terracotta dish it is traditionally cooked in. I use a cast iron skillet instead. The basic mix of vegetables is greens, herbs and potato; use what is cropping. You can add flavour with olives, capers, anchovies, a thickish tomato sauce and switch courgettes for spinach or chard, for instance. My recipe is inspired by Elizabeth David's. Take **250g courgettes**, **250g potatoes** (steamed, peeled and cut into cubes), **1 heaped tbsp each of parmesan and gruyère cheese**, **1tbsp finely chopped parsley** and **a few sorrel leaves**, **salt**, **pepper**, **nutmeg** and **garlic**, **5-6 eggs** and **4tbsp of olive oil**.

Put the cubed potatoes with a little chopped garlic, seasoning and 2tbsp of olive oil in the ovenproof dish and warm through in a low oven (150°C). Grate the courgettes and fry them gently in 2tbsp oil, crush over some salt, cover the pan and cook for five minutes. In a large bowl beat the eggs until frothy, add sorrel, herbs, cheese, salt and pepper, a little grated nutmeg and the courgettes, then stir in the potatoes and tip the whole lot into a well-buttered skillet or gratin dish. Transfer immediately to the oven (otherwise the egg rises up) and bake for 25 minutes at 190°C. Cut into wedges when cool.

- If you find yourself near the herb garden with a glass of sparkling white in hand, pick a leaf of basil or lemon verbena and drop it into your glass.

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Sean Harkin

As the National Trust's gardener in residence for the city of Manchester, Sean works with the public and city partners to promote urban green spaces

PORTRAIT ANDREW MONTGOMERY

Earliest garden memory Making mud pies and rose perfume in my Mum and Dad's garden with my sister, Siobhan.

Who has inspired your career the most? Carol and Toy Sirkaow, who lost their little daughter Sasha in the 2004 Indian Ocean Tsunami. I volunteered to help them build a Tsunami Memorial Garden on the island of Koh Phi Phi in Thailand to mark the one-year anniversary, and they welcomed me into their family. It showed me the power that gardens and plants have to help heal.

Is gardening a career change? I studied International Relations and Politics at Sheffield University with little interest in gardening. Yet, while studying I spent hours at the city's Botanical and Winter Gardens. I loved being surrounded by plants, so that when I came to graduate I thought, "Maybe I should be a gardener."

Horticultural heroes Piet Oudolf, Tom Stuart-Smith, Dan Pearson and last, but definitely not least, Beth Chatto. All have an understated flair for creating beautiful places and I love how they use plants.

Favourite garden Prospect Cottage at Dungeness [Derek Jarman's garden in Kent]. I know a lot of people cite this but it really did change everything I thought about gardening and landscape. Every time I go it is different and every time I am blown away.

Least favourite plant group I like most plants. Generally the problem is using plants in the wrong context or manner.

What principles have guided your attitude to horticulture The pursuit of beauty; creating spaces that improve people's lives and give a connection to nature and the seasons while also providing places to think, smell, read, socialise and have fun. This all sounds a bit much but it's true. This is very much part of my involvement with Dig the City festival of urban gardening held in the streets of Manchester.

Favourite gardening book Dan Pearson's *Home Ground: Sanctuary in the City*. I just love everything about it, from how he has divided it into sections and the practical observations, to the quality of the paper and photography.

Contact nturbangardener@nationaltrust.org.uk

- Dig the City festival takes place from 31 July – 6 August. To find out more about the events and displays taking place throughout Manchester go to digthecity.co.uk

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artist's garden
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Ton ter Linden is well known for his paintings of flowers and gardens, but is equally famous for his beautifully composed gardens that are living works of art
WORDS NOEL KINGSBURY PHOTOGRAPHS GERT TABAK
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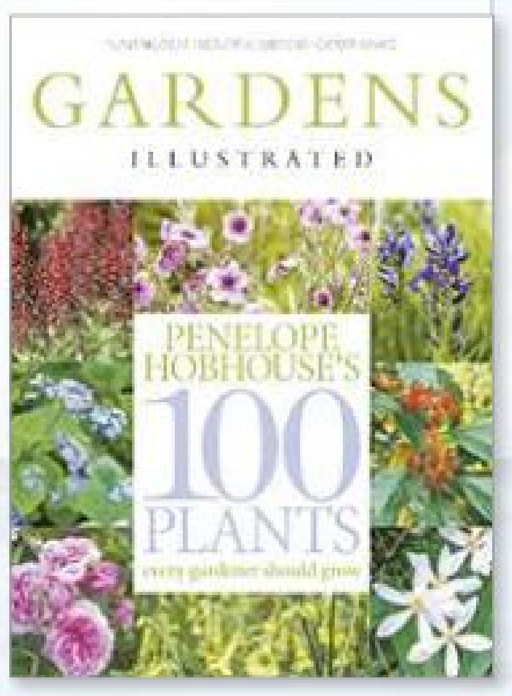
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Small gardens

Lack of space needn't limit your ambitions. Take inspiration from these five compact gardens each with lots of big ideas to steal

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Designer Jinny Blom's own private garden page 36

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Combining home and garden in style page 50

FORAS STUDIO. RACHEL WARNE. DEBI TRELOAR © RYLAND PETERS & SMALL IMAGE FROM *RECLAIMING STYLE* BY MARIA SPEAKE AND ADAM HILLS

Queen of her castle

Designer Jinny Blom had big ambitions for her compact suburban garden and by using good design principles and colourful planting she's pretty much achieved her dream

WORDS JODIE JONES PHOTOGRAPHS RACHEL WARNE

I always wanted a part moated house with a walled garden," declares Jinny Blom. "And now I have it." Since she lives in a Victorian semi in south London, it seems an unlikely claim, but with tongue firmly in her cheek her statement is technically correct.

Behind Jinny's small but pretty, part-stuccoed house, the garden is a typically diminutive 6m x 18m. What sets it apart from the ordinary is its aspect, facing south and bordered by a large expanse of open and leafy railway land, and the fact that it is owned by one of the world's top garden designers.

Outside the kitchen door is a generous decked terrace stretching the full width of the house, from which a wooden bridge leads over a rectangular pool (Jinny's 'part moat') that also fills the width of the garden. The rest of the space is given over to generously proportioned and fulsomely planted borders in rich shades of purple, blue and pink, and zigzagging areas paved in black bricks. Around it all run high walls of mellow London brick that recently replaced a worn fence and made Jinny's dream come true.

This tiny plot has all the wow factor of a Chelsea Show Garden, but is rooted firmly in real life. So the zingy café chairs stack away for winter storage and the three identical matte black tables were chosen so they could be set apart or grouped together for *al fresco* meals.

The gate in the wall at the bottom of the garden is a classic bit of visual trickery, conveying a sense that there is more garden to explore beyond the boundary. But, cunningly, Jinny had the wall built one metre in from the actual perimeter, sacrificing a little planting space to gain a hidden strip of land in which to deposit all the everyday detritus of a working garden.

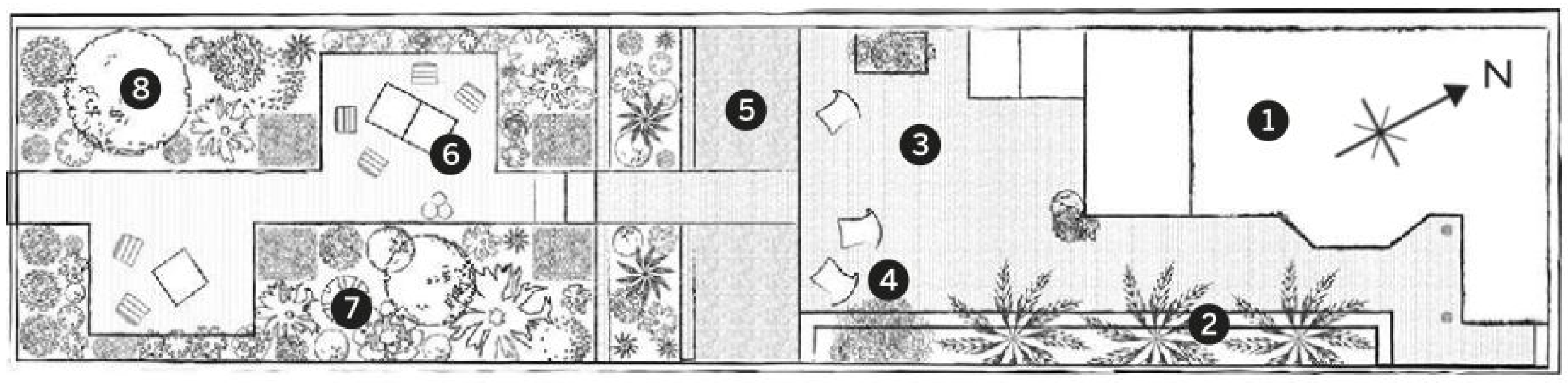
"You need to be practical but bold," says Jinny. "Give yourself plenty of space to live ▷

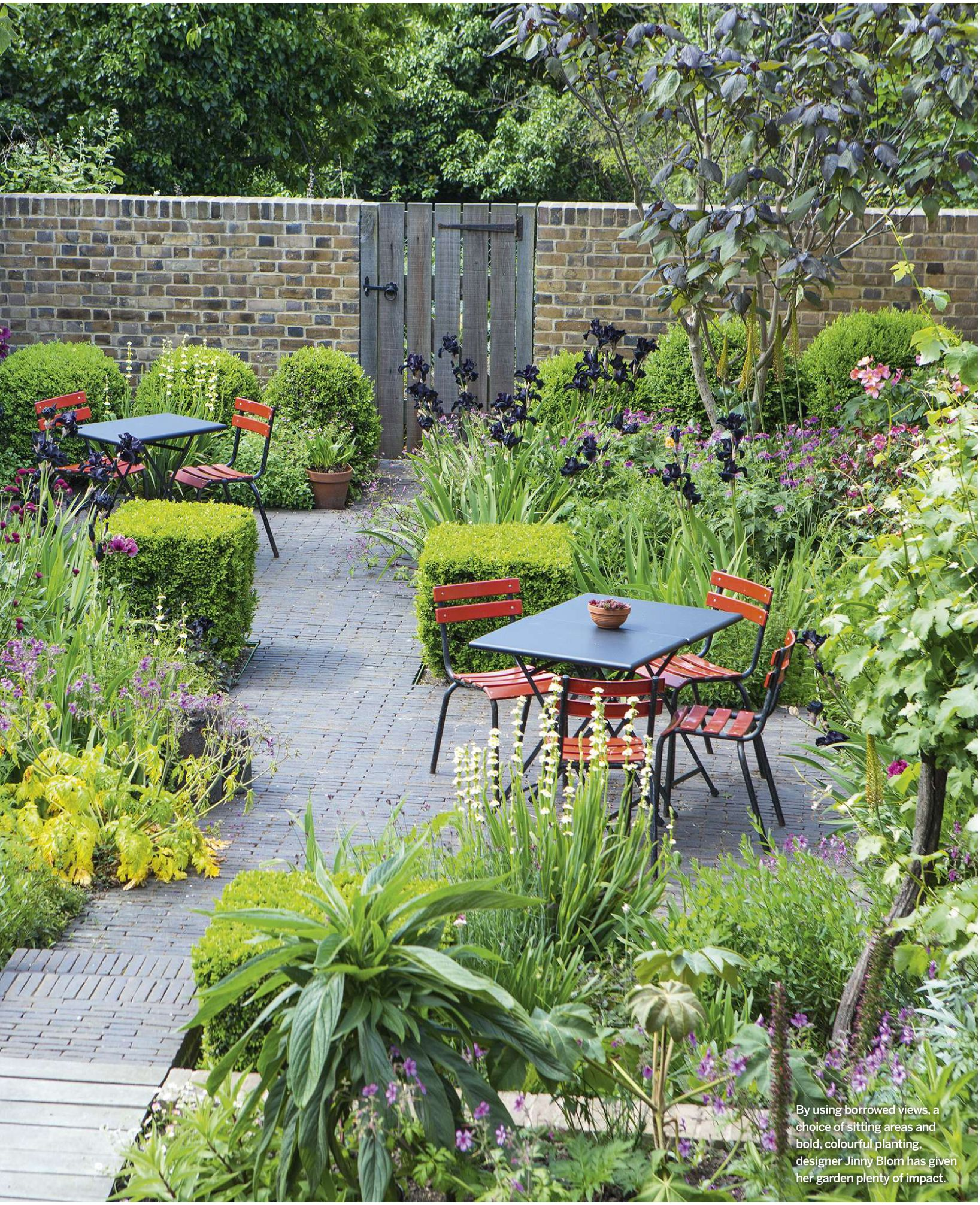
KEY ELEMENTS

What Newly planted suburban garden.
Where Southeast London.
Size 6m x 18m.
Soil Extremely poor and therefore entirely replaced with John Innes No.3 compost.

Special features Designed to provide generous outdoor living space with high visual impact for minimal maintenance.
Designed by Jinny Blom Landscape Design (jinnyblom.com).

1 House
2 Large shrubs
3 Decked terrace
4 Seat and planters
5 Moat
6 Paved dining area
7 *Cirsium rivulare* 'Atropurpureum' border.
8 *Catalpa x erubescens* 'Purpurea'





By using borrowed views, a choice of sitting areas and bold, colourful planting, designer Jinny Blom has given her garden plenty of impact.

Designing a small garden

Jinny's top tips for making the most of a suburban space

1 Think before you act. Consider how you're going to use the space and plan accordingly.
2 Be practical. For example, if you want a table, make sure the paved area on which it will sit is more than large enough, and don't use plants that will need heavy pruning if you're going to have to take all the waste out through the house.
3 Always buy the best wall wires you can afford, and then cover them with climbers.
4 Take great care with your structural planting. It will disappear in the summer mass, but it's incredibly useful in winter when everything else has died down.
5 Buy the biggest pots you can – Jinny recommends Bronzino or Italian Terrace – they not only look good but make plant care easier. If your budget is small, go for galvanised dustbins or braziers lined with hessian and black plastic. They all look stylish.
6 Mass planting is so much better than dotting things around. Even in a small garden you can plant in fives. Five *Geranium maderense* will pack a real punch.
7 Avoid bamboo. It drops its leaves when you want to be tidy.

▷ outside. My deck takes up a third of the garden, which might seem like an extravagant use of space, but too little looks so mean."

Her planting is equally bold. A raised bed down the side return of the house is packed with show-stoppers, including a couple of tree ferns, *Anisodontea capensis*, *Euphorbia mellifera*, *Tropaeolum tuberosum* var. *lineamaculatum* 'Ken Aslet' and a vast *Echium candicans*.

Jinny went equally super-sized when choosing specimen trees. *Catalpa* x *erubescens* 'Purpurea' and *Paulownia tomentosa* can both be managed to limit their height, while maximising the size of their foliage. "I wanted big leaves," says Jinny. "They look great and they're so huge they are easy to pick up."

Clipped box, in cubes by the steps and large balls against the end wall, provide essential structure in winter and a calm foil to the herbaceous high jinks of summer excess. Magenta cirsiums and Jinny's favourite iris, the inky purple 'Dusky Challenger', echinops and eremurus, plus masses of shocking pink *Geranium maderense* make the borders zing with colour. The appearance of a rogue poppy, bright orange instead of the tastefully muted 'Patty's Plum' she had ordered, gloriously intensifies the eye-popping palette.

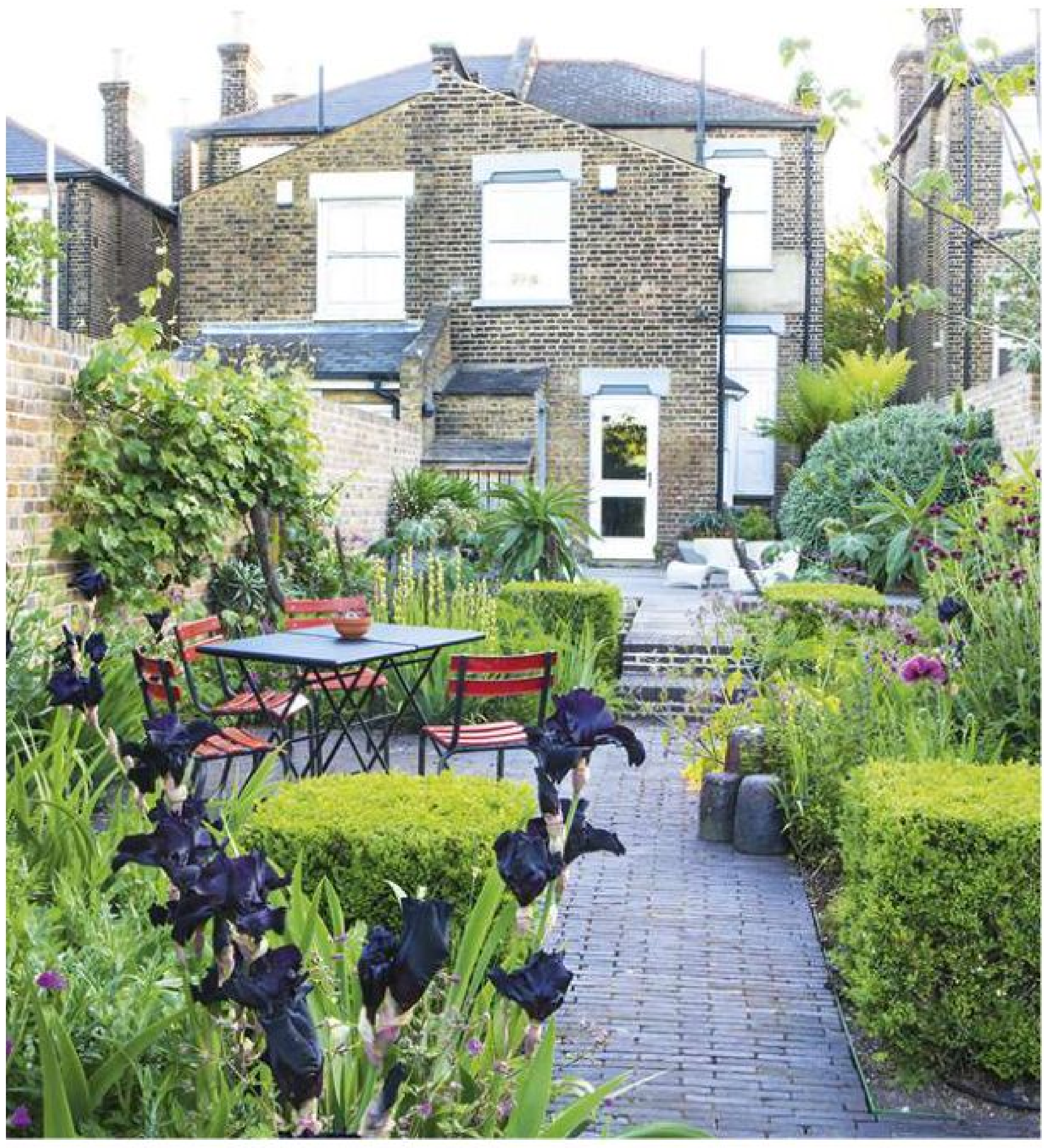
Jinny has lived in this house for 30 years. "When I first came here the boundaries were chicken wire and there was a mountain of builders' spoil in the middle of the garden," she says. At that point, she wasn't even a garden designer. "I used to work in a deli and garden when I got home at night."

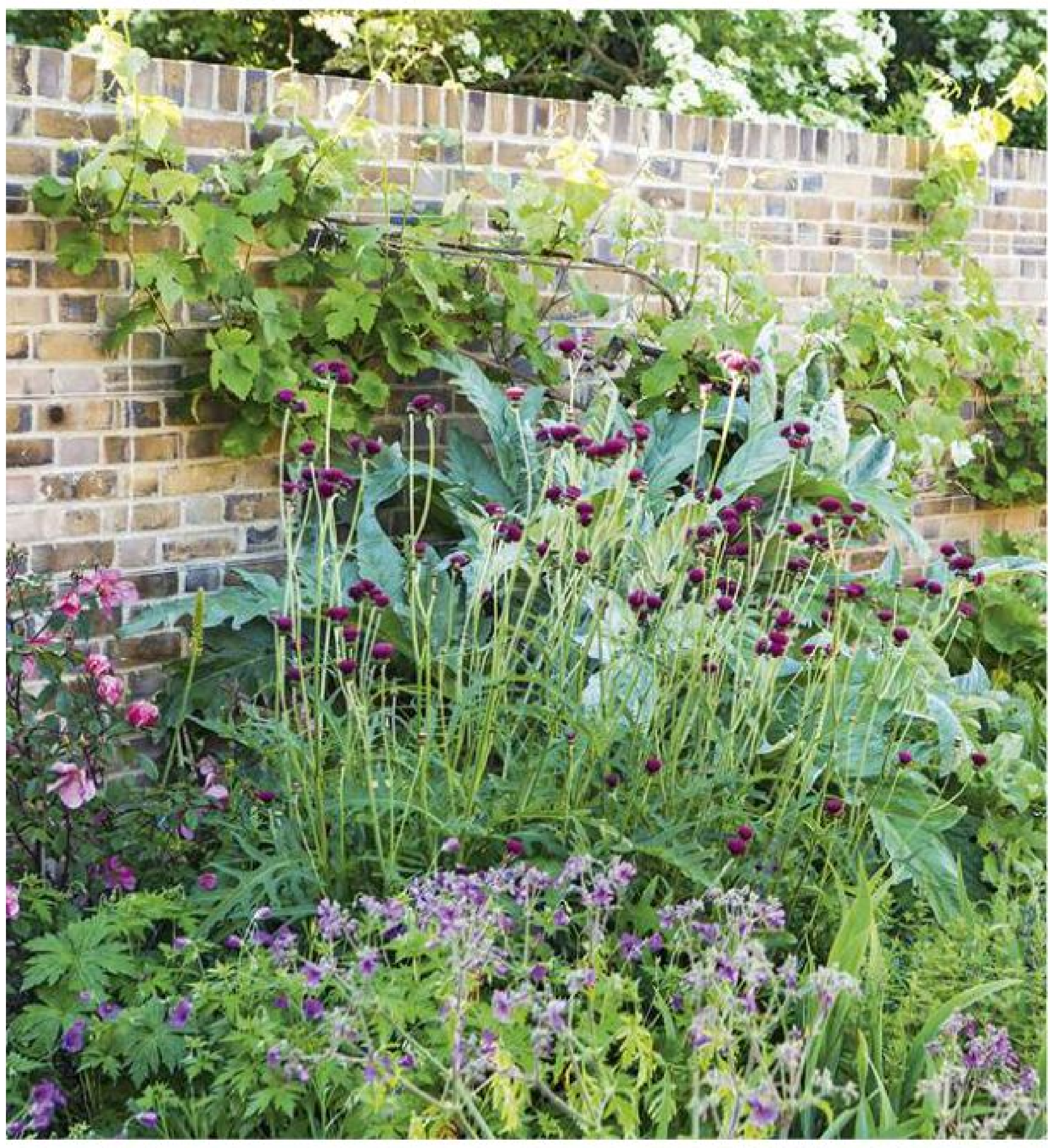
Over the years, as her hobby became her profession, her own garden evolved as well, culminating in a total redesign in 2000 when she laid down a plan which pretty much matches what is here today.

"This time I changed very little of the layout but I did upgrade the quality of the components. Everything now is best quality."

She speaks with equal enthusiasm about the training wires strained down each wall as she does about the beds filled with John Innes No.3 – an extravagance she admits but a necessary one after decades of trying and failing to improve the original, terrible soil.

"I love this garden," she says quite simply. "It is my present to myself." □





Anti-clockwise from top left Clipped cubes of box provide a year-round framework in the more ephemeral planting scheme, and help to zone the garden.

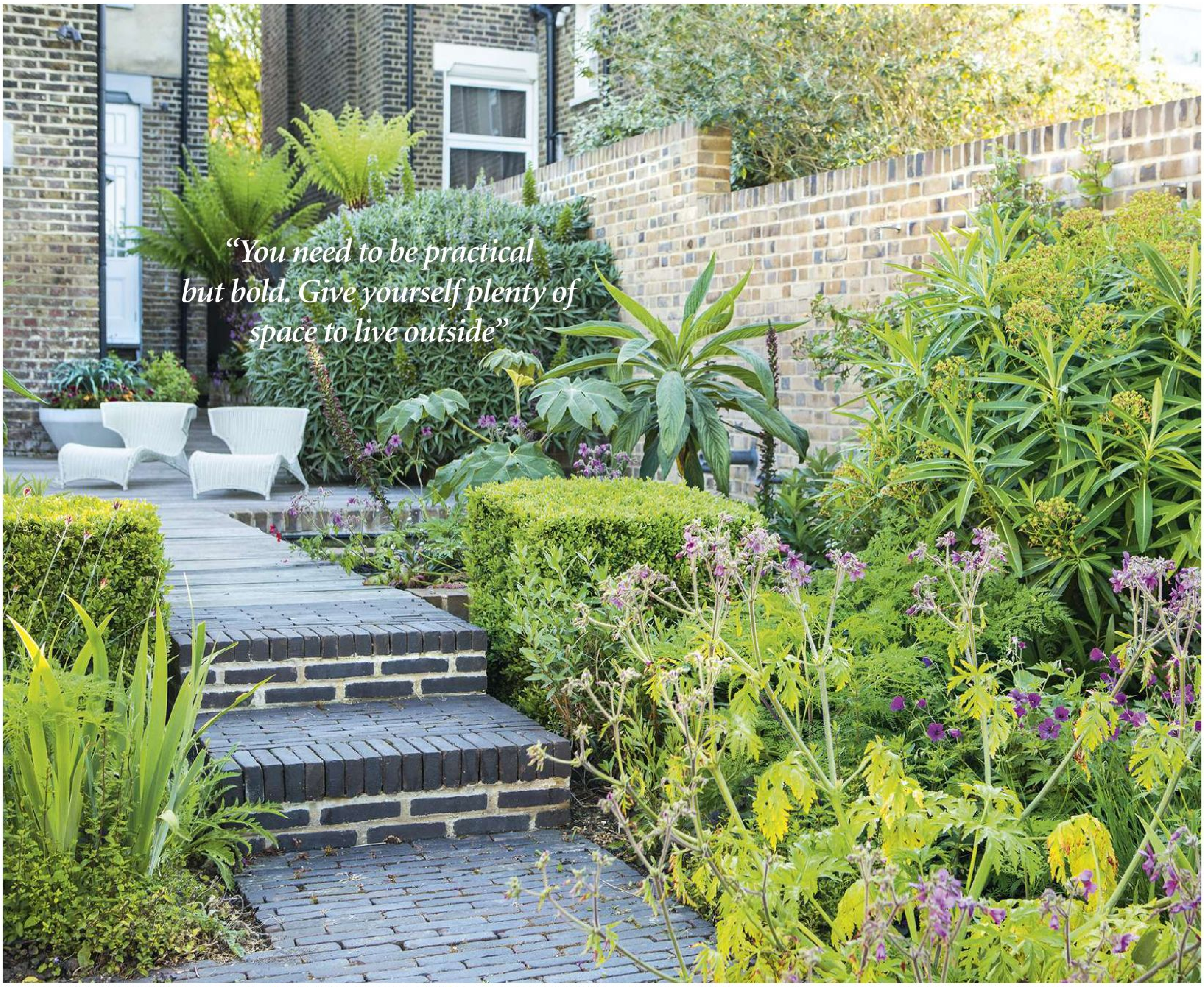
Crimson *Cirsium rivulare* 'Atropurpureum' stands out against the large, grey-green leaves of *Cynara cardunculus*.

Bigger pots not only look stylish but they are also easier to keep watered in hot weather. The low white chair was a bargain buy from Ikea many years ago.

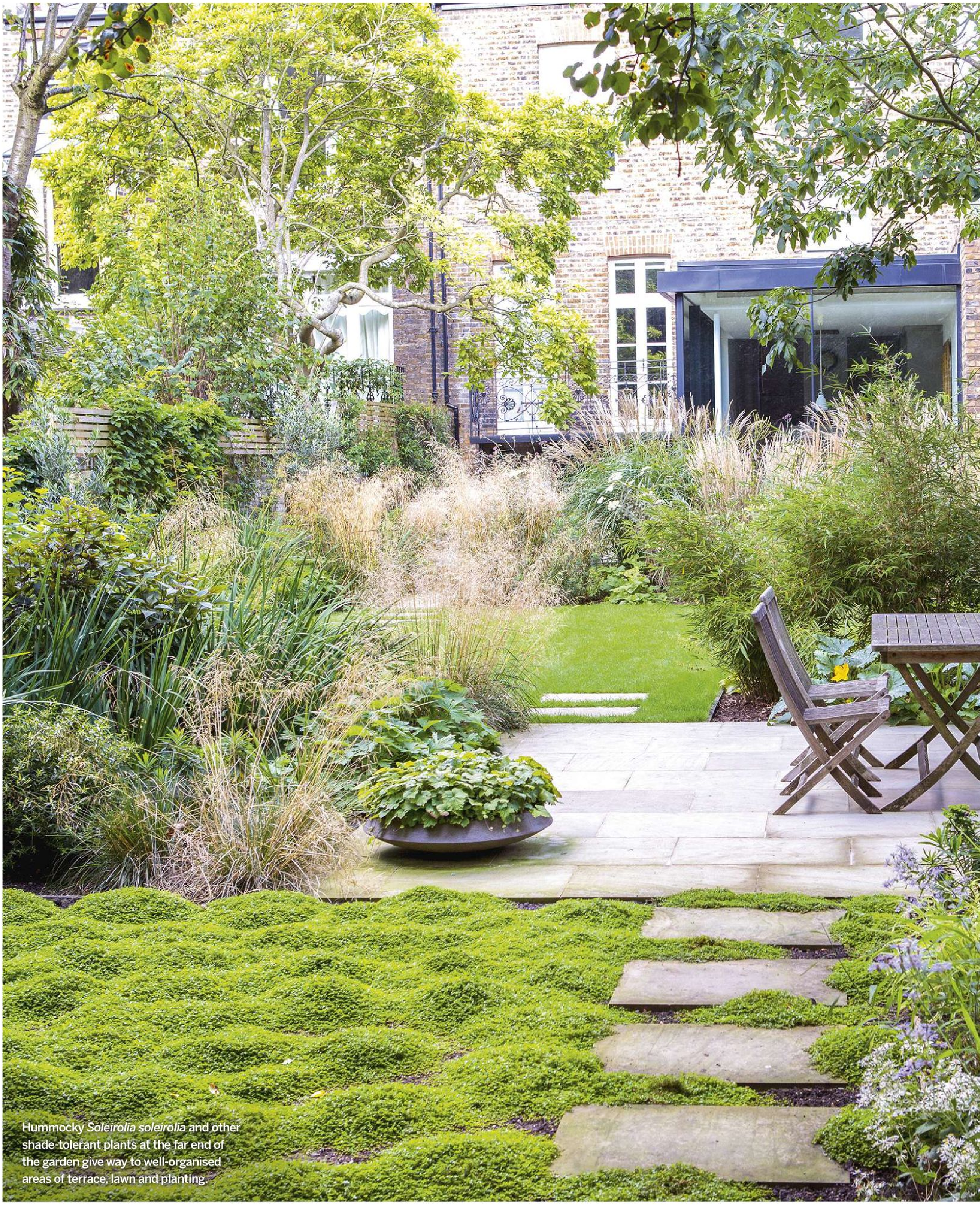
Jinny's 'moat' is a bold move, but proves that super-sized elements often make a garden feel larger.

Going for maximum drama, Jinny underplanted her lovely purple-leafed *Catalpa* x *erubescens* 'Purpurea' with a mass of *Iris* 'Dusky Challenger'.

Jinny has used a number of spotlight plants that pack a real punch, including several impressive tree ferns, a great mound of *Echium candicans* and sweetly scented *Euphorbia mellifera* against the wall.



"You need to be practical but bold. Give yourself plenty of space to live outside"



Hummocky *Soleirolia soleirolia* and other shade-tolerant plants at the far end of the garden give way to well-organised areas of terrace, lawn and planting.

Spatial awareness

Good use of space coupled with a careful selection of plants ensure this small city garden has a strong identity that punches well above its weight

WORDS **TIM RICHARDSON** PHOTOGRAPHS **SARAH CUTTLE**

It takes quite a lot to cause a seasoned garden writer to emit the hackneyed expression, 'Wow!' on first entering a garden. But this happened to me at Joanne Bernstein's home in Holloway, north London – chiefly because it was such a delight to find a garden design of this quality in this slightly edgy part of the city. My cycle ride there was unremittingly urban in character, so it was inspiring to find Joanne's modernist Valhalla just a stone's throw away from the pound shops and fried-chicken joints of the Holloway Road.

Joanne qualified in garden design from Capel Manor in 2012, and the garden is as well organised as one would expect. A career-changer, Joanne was a museums and galleries curator in her previous career but found synergies between the professions: "I realised that designing a garden was the same as organising space within the confines of a gallery; you are creating a journey or narrative, but instead of populating it with photographs or sculptures or paintings, you are using plants. The process of editing is exactly the same."

The rectangular space is divided into three distinct zones, bookended by a generous terrace next to the house and a woodland area at the far end. Part of the 'wow factor' of the garden is provided by the architecture: a glass-walled extension to the existing scullery was designed by architect friends from New York as a wedding present for Joanne and her husband, Robert. It certainly does lend a frisson of Manhattan glamour, with the same creamy Yorkstone paving used inside and out helping to create a genuinely seamless link.

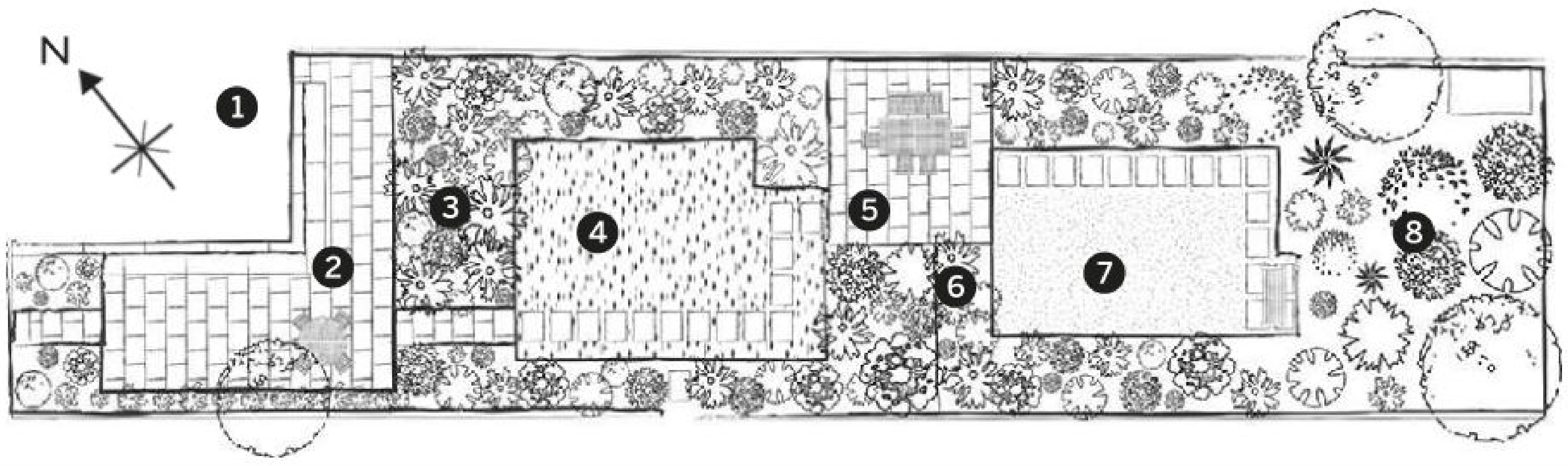
All of the plants in the garden were sourced from Orchard Dene Nursery (which offers a consultancy service to professionals) and there are many interesting subjects, such as the handsome fern *Dryopteris cycadina* ▷

KEY ELEMENTS

What Rectangular town garden, southeast facing.
Where North London.
Soil Clay (with well-rotted horse manure added).
Size 36m x 8.5m.

Special features Contemporary planting, distinct garden rooms.
Designed by Joanne Bernstein (joannebernstein-gardendesign.com).

1 House
2 Top terrace
3 Planting
4 Lawn
5 Central terrace
6 Planting
7 *Soleirolia soleirolii* lawn
8 Shady planting



Making a small garden

Using your plants to best advantage can make all the difference to a design

Above all think about the structural qualities of your plants (as opposed to colour), and the way they change the atmosphere of the space. Joanne says her garden has a completely different character in March, when the grasses are yet to grow up and the place feels so much more open. Later in the year the garden feels fuller and more compartmented.

Embrace the city: use the surrounding trees and buildings to your advantage if possible, rather than resenting their shade or intrusion. Joanne relishes the way the large, horizontally aligned 1950s block of flats at the rear of her garden is lit up at night "like a great ocean liner", while the mature plane trees in neighbouring gardens affected the garden's basic plan.

One design approach is to divide the garden into 'zones' of quite distinct character, as Joanne has done, also perhaps designing in elements of surprise along the way, often created by banks or clumps of screening plants. Alternatively, create an all-embracing, immersive atmosphere in which to lose oneself. Edit out elements that detract from the desired result.

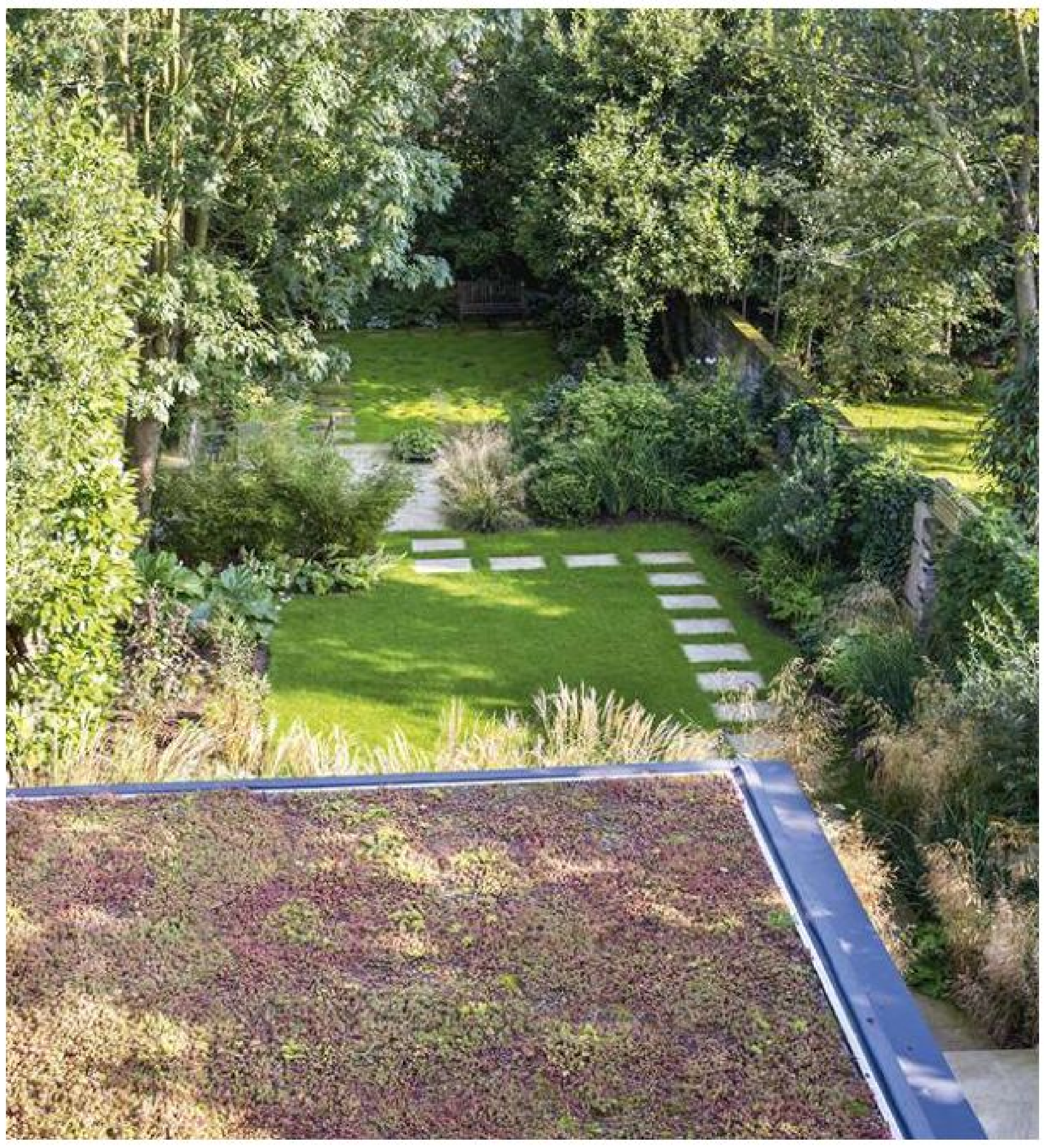
Think about the textures of plants. In a small garden this can make all the difference. Feathery grasses can mingle effectively with large-leaved subjects, such as *Melianthus*, rhubarb or *Rheum*. Everything tends to have a bigger impact in a small garden, where the focus is more close-range, so use your ammunition (ie plants) sparingly and with accuracy.

▷ planted in a line by the terrace, and striking *Aruncus* 'Horatio' used in the main right-hand bed.

The first lawned garden 'room' is screened at ground level by an exuberant lateral bed of grasses and perennials, conceived very much in the spirit of Piet Oudolf and the 21st-century naturalistic ethos, with grasses such as *Miscanthus sinensis* 'Hermann Müssel' and *Calamagrostis* x *acutiflora* 'Karl Foerster', mingling with the purple spires of *Veronicastrum virginicum* 'Lavendelturm', pink tufty *Phlomis tuberosa* 'Amazone' and the deep-red baubles of *Sanguisorba officinalis* 'Red Thunder'. (If I have an observation about the planting, it is that it is ever so slightly too in thrall to this look.)

Modernist stepping stones in the immaculate lawn lead on to a surprise seating area beneath a mature ash tree halfway down the garden (with *Rosa mulliganii* climbing the wall), which itself gives on to a moss-like lawn of *Soleirolia soleirolii* (mind-your-own-business), the ideal place for contemplation, or for smoking a cigar, as is Robert's wont. A grove of bay trees harbours shady plants such as *Epimedium* x *warleyense* and *Sarcococca hookeriana* var. *digyna*, while the woodland garden contains more horticultural riches beside the compost heaps: *Polystichum setiferum* 'Divisilobum Wollaston', *Epimedium* x *perralchicum* 'Frohnleiten', *Hydrangea seemanii*, and three yellow-berried *Cotoneaster* 'Rothschildianus'.

This is a spatially well-organised small garden packed with horticultural interest. It goes to show that it is possible to meld an abiding love of plants with the principles of spatial design, but that good results in both areas are generally the result of experience and good planning, not simply spontaneous creativity. □



Anti-clockwise from top left The lawned area is edged by naturalistic planting that includes grasses, giving this section an enclosed feel when the plants are at their height.

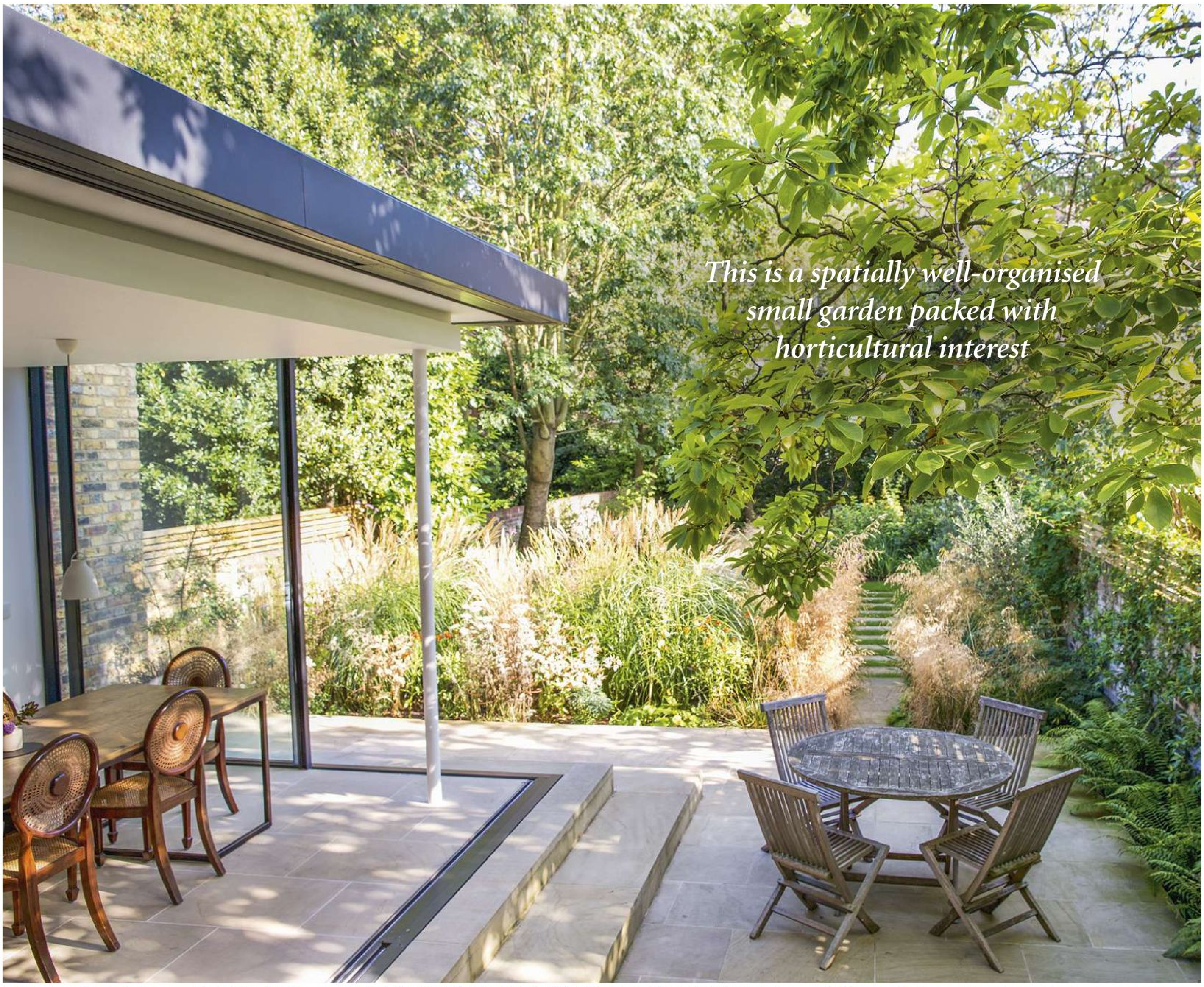
Although planting throughout the garden is predominately green, there are splashes of colour, such as the fiery orange-red of *Helenium* 'Moerheim Beauty'.

Paving stones set within the lawn set up a journey through the garden, leading you from one section to the next.

Tall grasses including *Miscanthus sinensis* 'Hermann Müssel' and *Calamagrostis* x *acutiflora* 'Karl Foerster' dominate the planting and are mixed with perennials, such as achillea and eryngium.

A row of *Dryopteris cycadina* lines the terrace and gives structural appeal.

Creamy Yorkstone paving links the house with its sliding doors to the terrace from where the sections of the garden are merely glimpsed beyond the first deep bed of dense, tall planting.



This is a spatially well-organised small garden packed with horticultural interest

Urban jungle

The character of the tree-canopied streets in the sleepy enclave of Boerum Hill in Brooklyn, New York, is echoed in this larger-than-normal back yard

WORDS ROSANNA MORRIS PHOTOGRAPHS IAN ALLEN

As back yards go in New York, the garden behind a grand brownstone house in Brooklyn's leafy Boerum Hill is deemed on the large side, despite measuring less than 180 square metres. Twice as long as a typical brownstone garden in the city, it was the property's major selling point for real estate professional Gigi Sharp and vintage furniture dealer George Gilpin. "They bought the house for the outdoor space," says garden designer Susan Welti, who overhauled the shady yard while her client friends concentrated on renovating the house.

Susan was given free rein – no brief and no obligation to do anything historically appropriate for the 19th-century townhouse because her clients were adding a modern extension. "The state of the yard was truly unhappy," says Susan. "It had a patio of characterless redbrick pavers, an unkempt lawn and a dated railroad tie [railway sleeper] as a retaining wall." Paying close attention to the architect's plans for the extension and aiming to strike a good balance between planting and hard landscaping, Susan created a space that is not only functional and easy to maintain but also mysterious and beautiful, as well as complementary to the stuccoed rear of the property. Structural evergreen trees, shrubs and perennials soften the clean, modern lines, while Susan's careful choice of materials makes it texturally rich.

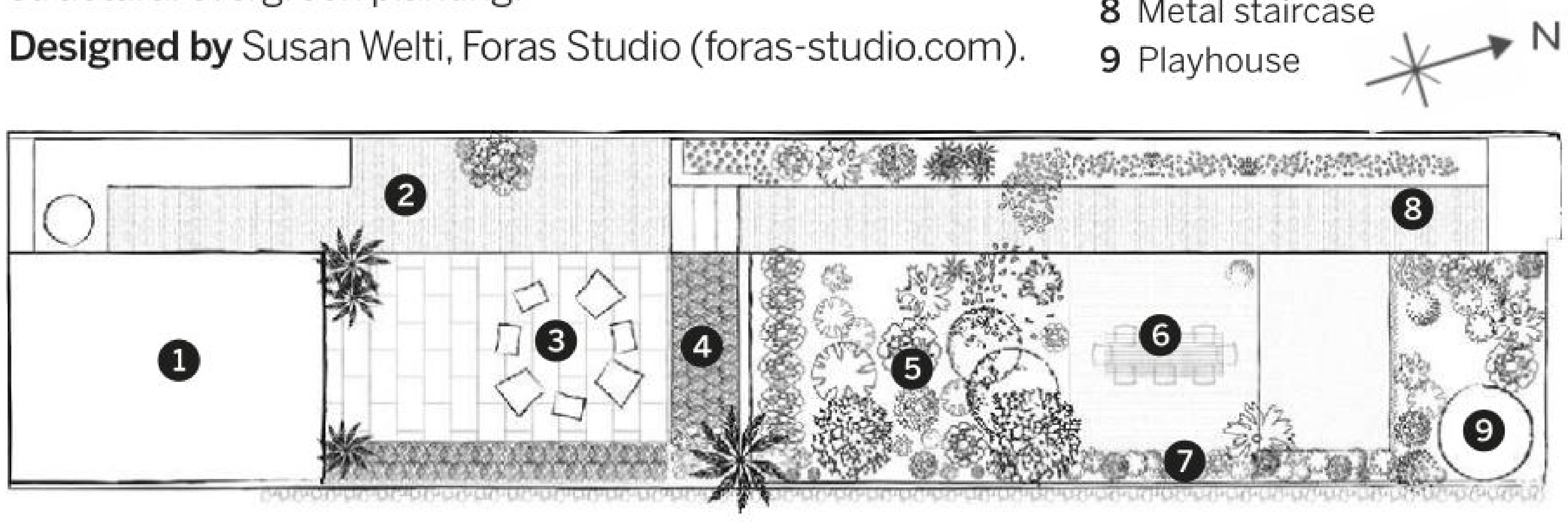
A cedar boardwalk runs the length of the garden and links the steel steps descending from the main house to an identical set at the far end, which climb up to a garage. From either end of the garden, you look on to bamboo and trees and, as you make your way through the garden, you step up or down to different levels and through a paved terrace, a woodland grove and into a decked area.

Simple and sophisticated, the first terrace is laid with uniform bluestone paving stones (a nod to those used on the Brooklyn

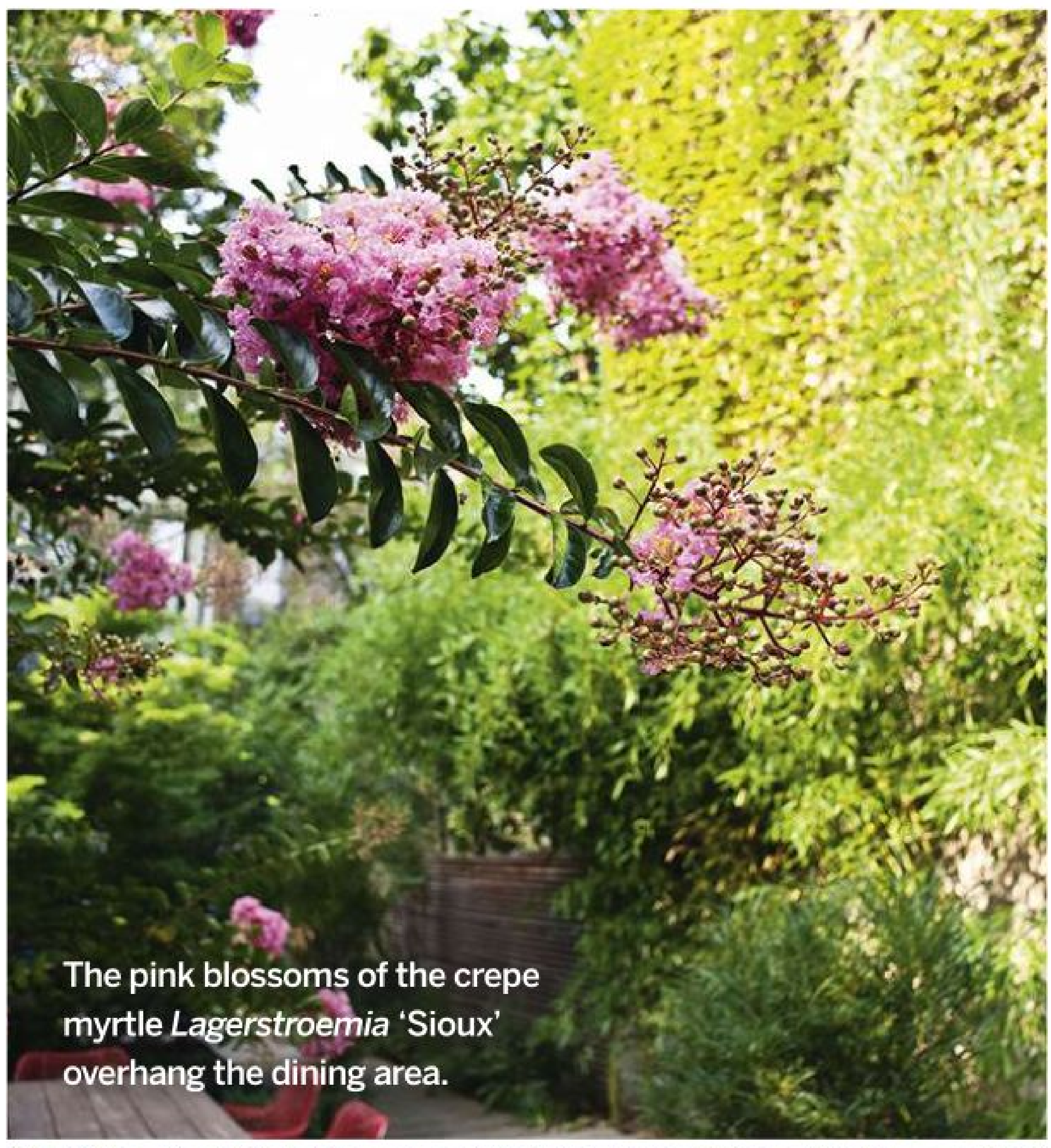
KEY ELEMENTS

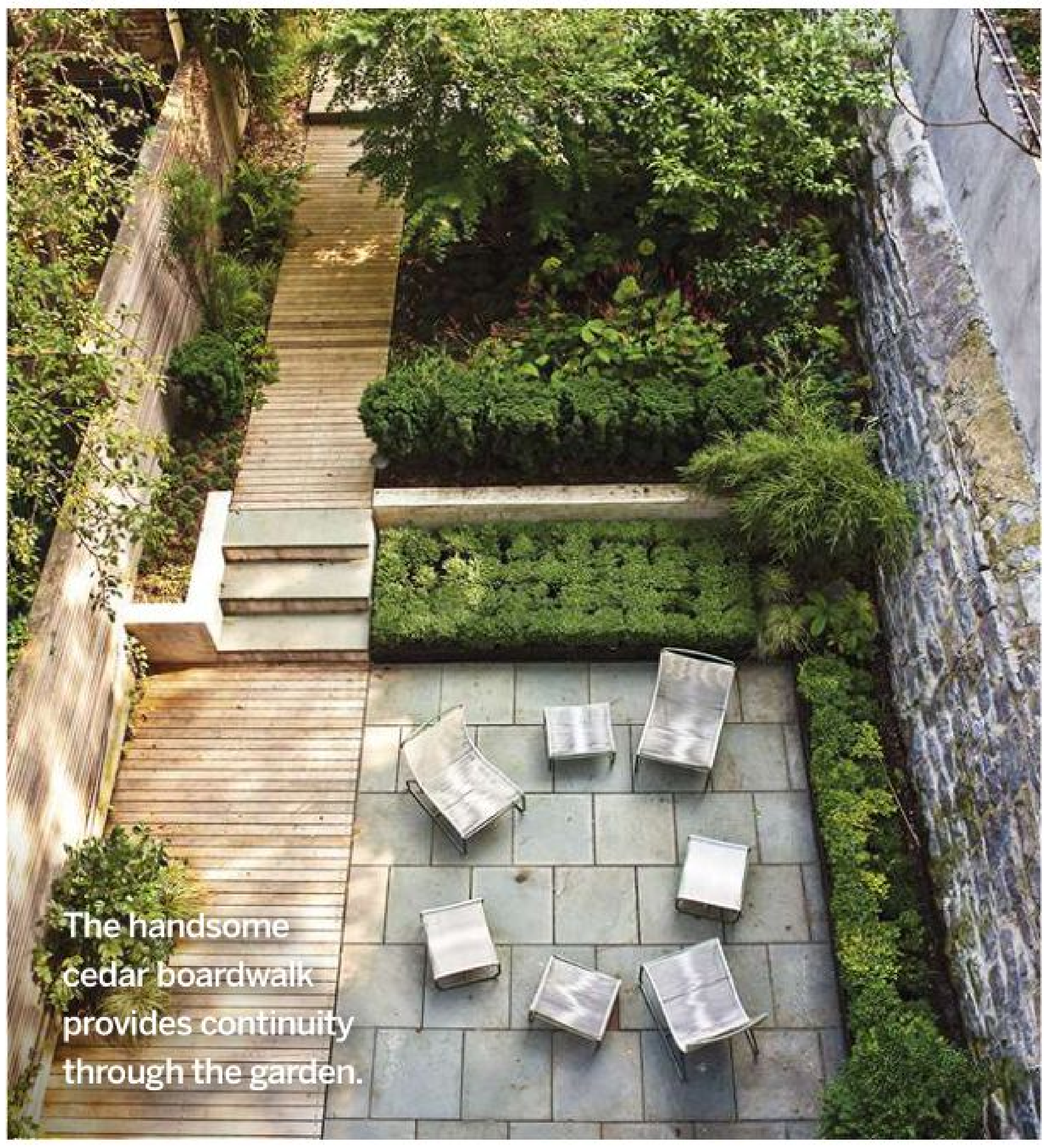
What Contemporary city garden.
Where Brooklyn, New York.
Size 6.1m x 27.4m.
Soil Heavy garden loam, amended with compost.
Special features Subdivided into three areas with structural evergreen planting.
Designed by Susan Welti, Foras Studio (foras-studio.com).

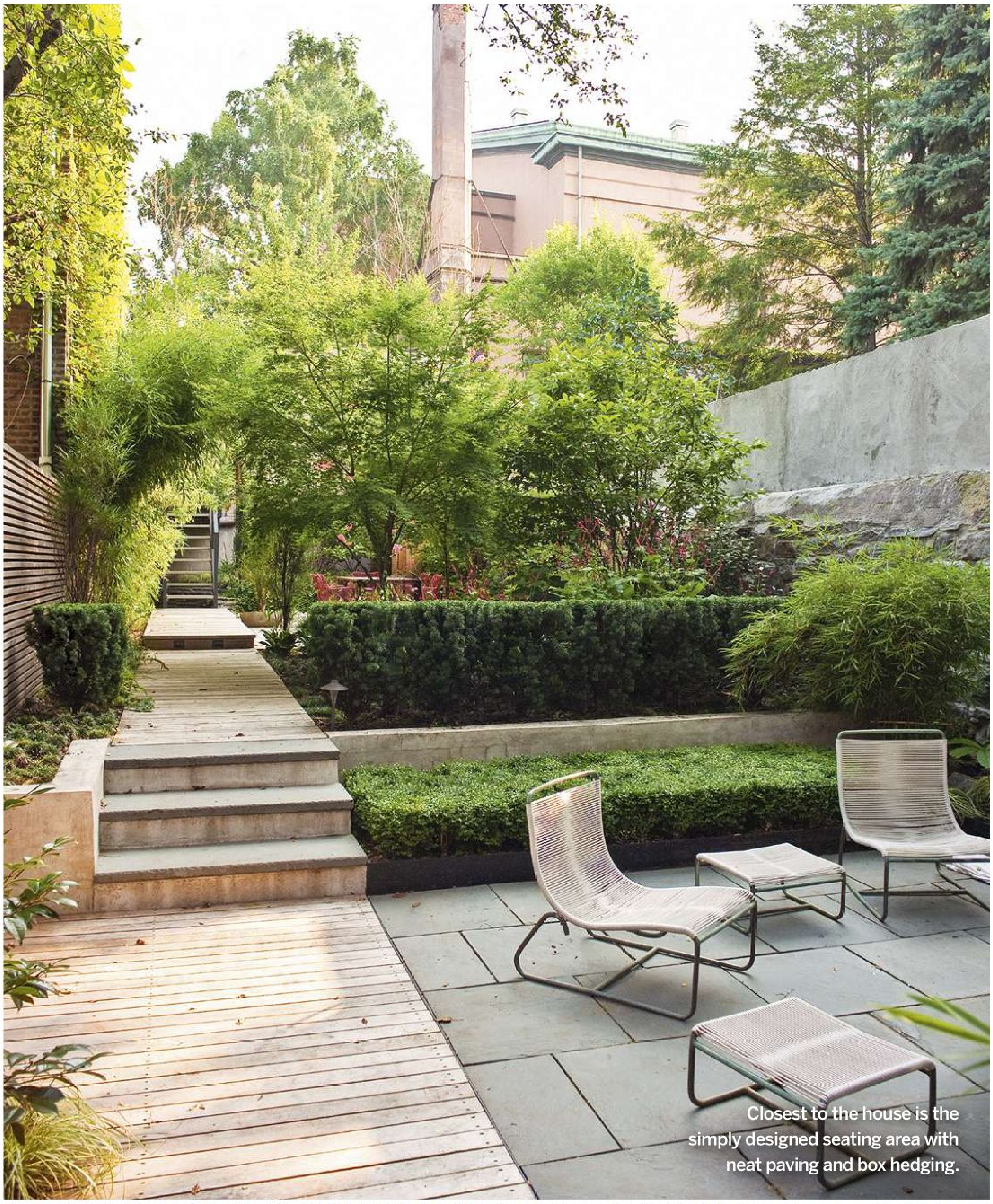
1 House
2 Cedar boardwalk
3 Paved seating area
4 Low box hedging
5 Woodland grove
6 Decked dining area
7 Crepe myrtle
8 Metal staircase
9 Playhouse



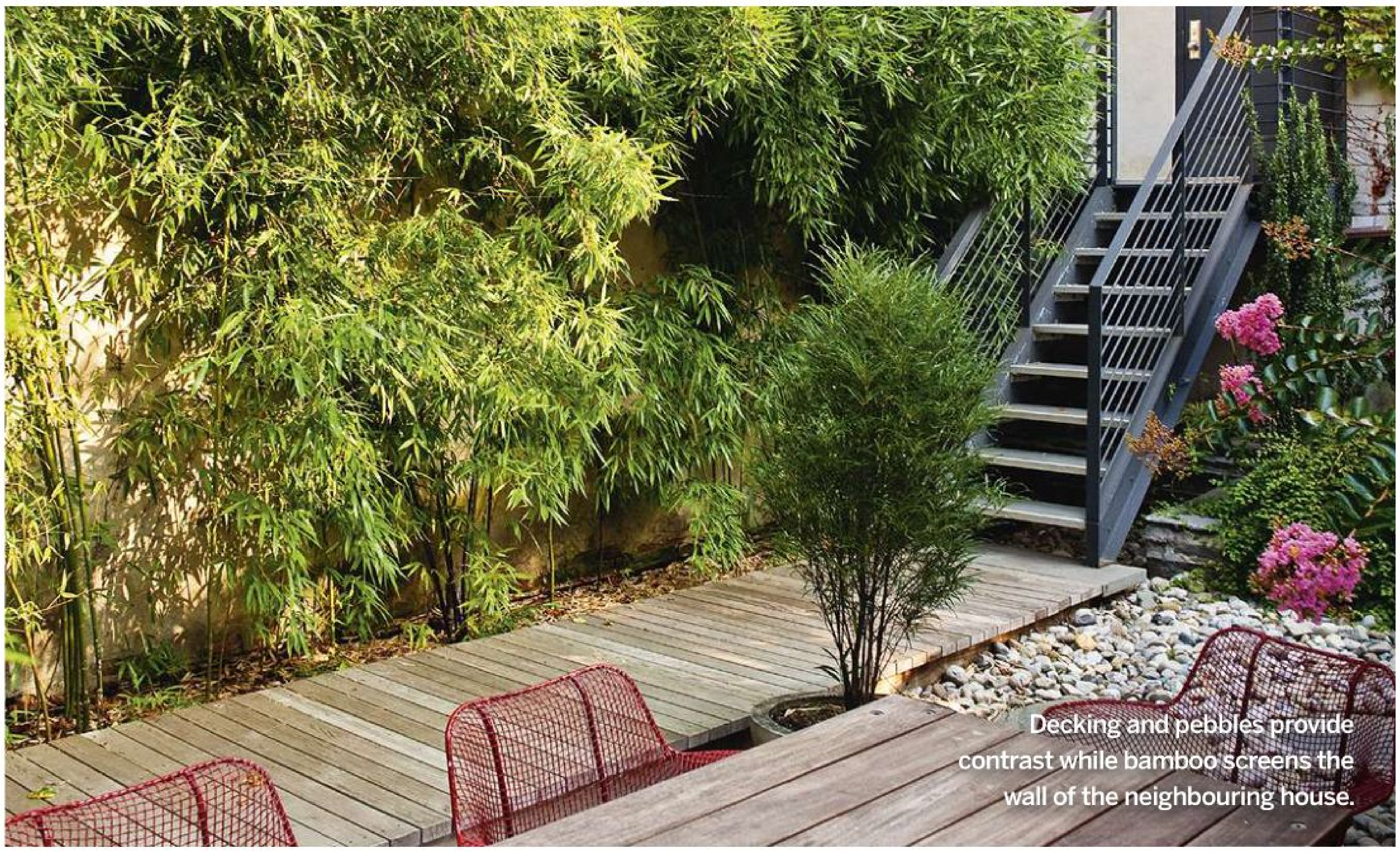
Tucked away at the far end of the garden beyond the decked terrace is a children's playhouse.


The pink blossoms of the crepe myrtle *Lagerstroemia* 'Sioux' overhang the dining area.


The handsome cedar boardwalk provides continuity through the garden.



Closest to the house is the simply designed seating area with neat paving and box hedging.



Decking and pebbles provide contrast while bamboo screens the wall of the neighbouring house.

Tips for small gardens

How to make the most of a small space

1 Keep the bigger picture in mind and keep checking, strengthening and simplifying the overall idea for the garden.

2 Neighbouring properties are also part of the picture so, whenever possible and appropriate, echo elements from them, whether with plants, built elements or general tenor.

3 On many levels, it is often what you don't do in a garden that speaks volumes. Keep it simple.

4 Choose the right materials and pay attention to detail. How edges meet, what finishes are used and the general level of craftsmanship can heighten the experience of being in the garden.

5 Furniture is another means of strengthening a design, be it through colour, form, texture or numbers. It can be an opportunity to be fearless with colour, too.

pavements), with mid-century Brown Jordan chairs by Walter Lamb. It is bordered by a box panel and balls comprising mostly *Buxus sempervirens* 'Suffruticosa'. "I wanted to keep the palette in the first chamber minimal and cool and then for the garden to become less civilised as it went back," says Susan.

A yew hedge of *Taxus* x *media* 'Hicksii' borders the next level, which is the lush woodland grove. It has two kinds of Japanese maples, the red-stemmed *Acer palmatum* 'Sango-kaku' and the bright green-stemmed 'Aoyagi', underplanted with *Hydrangea arborescens* 'Annabelle', native *Viburnum nudum*, *Platycodon grandiflorus* 'Sentimental Blue', *Persicaria amplexicaulis* 'Firetail' along with camellias and ferns.

You push through overhanging foliage to find the decked dining area that is set off by a crepe myrtle (*Lagerstroemia* 'Sioux') with its bold pink blooms, a silvery pink *Anemone* x *hybrida* 'Robustissima', *Stephanandra incisa* 'Crispa' and a dense, clump-forming bamboo (*Phyllostachys aurea* 'Flavescens Inversa') that envelopes an adjacent four-storey townhouse. "I wanted that area to feel like a North American jungle," Susan adds. "I thought it could handle some big colour. You're right in the thick of it, shrouded by plants." □

An illustrious past

Hidden behind one of the most beautiful canal houses in Amsterdam lies a truly atmospheric garden that is a world away from the bustle of the city

WORDS **SIMONE VAN HEININGEN** PHOTOGRAPHS **MAAYKE DE RIDDER**

The owner of this canal house garden has found the perfect use for the four box squares on his terrace: he perches drinks trays on them during garden parties. Robert Broekema, who designed the garden in 1998, applauds his clients making the designs their own. "The owner wanted a garden sympathetic to the house and its rich history. Traditionally, wealthy merchants living in such houses used rooms on the first floor to impress their visitors, so these gardens were never meant to be viewed at eye level," explains Robert. "My design is based on a strong, structural backbone and shapes with clean lines. In classic canal house gardens, evergreens were used to outline the structure, ensuring visual interest through the year. These are not 'flowery' gardens."

The owner bought the 1639 house in 1995. He felt a strong connection to the building, known locally as 'the white house', as his grandfather had once owned the magnificent five-floor residence. Although it was not for sale, he made an offer that the then owners could not refuse.

At the time, the garden was only half the length it is now. The back section had at some point been procured by a one-time next-door neighbour, Han van Meegeren (the notorious forger of Vermeer paintings and other old masters). But another attractive offer by the present owner meant the garden could be restored to its original 25m length, of which the bottom half is on a higher level. "This is an old and very effective optical illusion, often found in these long, narrow gardens," explains Robert. "Raising the back half of the garden brings it forward, rather than it 'disappearing' into the distance."

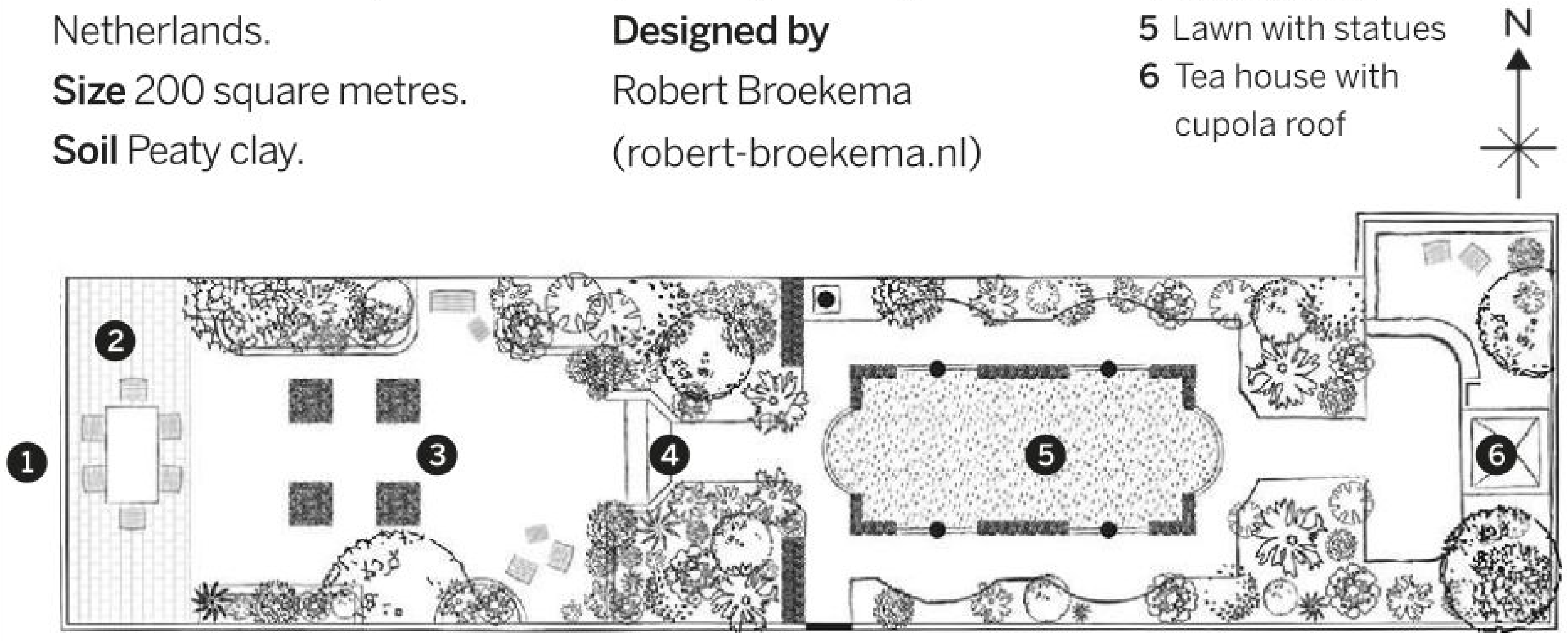
The line that divides the garden across the middle, consists of several brick steps softened by box balls, ferns, including ▷

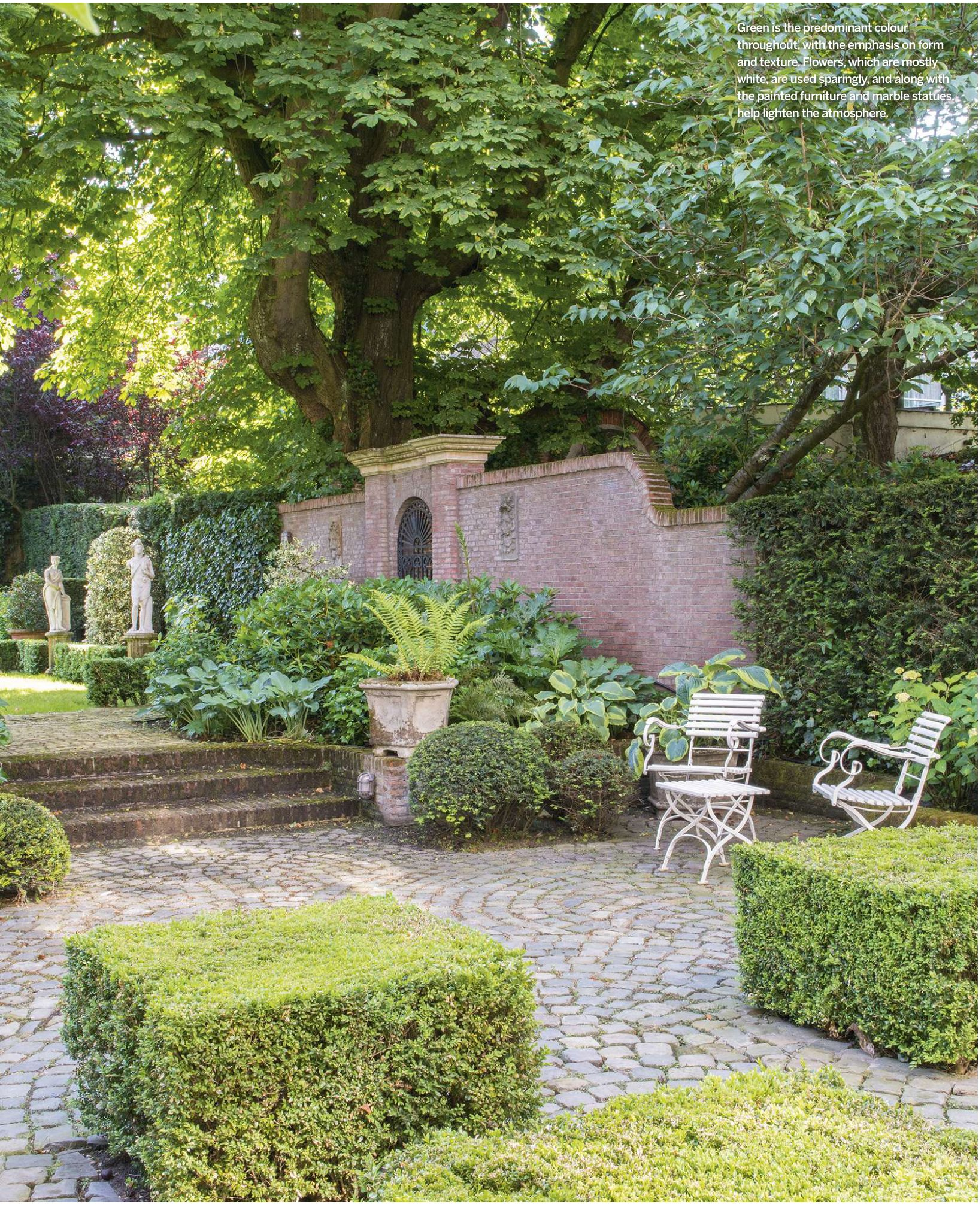
KEY ELEMENTS

What Classically inspired garden behind a 17th-century canal house.
Where Amsterdam, the Netherlands.
Size 200 square metres.
Soil Peaty clay.

Climate Maritime, strongly influenced by proximity to the North Sea in the west, prevailing westerly winds.
Designed by Robert Broekema (robert-broekema.nl)

1 House
2 Marble terrace
3 Cobbled terrace with box squares
4 Steps to lawn
5 Lawn with statues
6 Tea house with cupola roof





Green is the predominant colour throughout, with the emphasis on form and texture. Flowers, which are mostly white, are used sparingly, and along with the painted furniture and marble statues, help lighten the atmosphere.

Tips for a town garden

Creating a sense of atmosphere in an urban garden

1 Play with levels. Town gardens are often long and narrow. Raising the level at the back has the optical effect of drawing the back of the garden in towards the house.
2 Consider the architecture. In a small garden it is difficult to ignore the house. So, draw on the architecture to inspire not only the style but also its layout. It is worth considering the garden's sight lines from your dining table, kitchen sink and sofa, for example.
3 Solid backbone. Make sure that your town garden has a strong, evergreen backbone. If you go too seasonal in your planting, be prepared for long, visually boring winters.
4 Practise restraint. In a small garden, it is generally better to opt for a limited selection of hard materials, a limited selection of plants and a limited selection of features. Let them recur throughout the garden for a cohesive effect.
5 Be neighbourly. When planting your dream tree be aware that it might put next door's garden in the shade. Better still, work together and plant a male fruit tree to complement a neighbour's female. Sympathetic planting over various gardens will add a sense of space.

▷ *Matteuccia struthiopteris* and *Polystichum setiferum*, and *Hosta* 'Frances Williams'. "This hosta has yellow-edged leaves, just like the *Hosta fortunei* var. *aureomarginata* used elsewhere. In a fairly dark, monochrome garden such as this, white and yellow helps to lighten everything up," notes Robert. "For the same reason, we had the vintage garden furniture painted white."

Although the landscaping is symmetrical, the planting isn't. "This is not only because of the garden's east-facing orientation, but also as a way of adding interest through texture and leaf shape in what is basically a very restrained scheme," explains Robert. Yet balance remains important, so a free-flowering *Camellia japonica* 'Elegans' on the left is mirrored by a *Hydrangea macrophylla* 'King George' on the right.

Across the terrace of marble slabs and cobblestones, the eye is drawn towards the 'tea house' at the very back. The owner informs us that, although this is a typical canal house feature beloved by wealthy merchants, this one is not original and believes Van Meegeren had it built.

Another reintroduction is the red brick wall and arched gateway. "We found the old sandstone coping lying around the garden," says Robert. "The wrought-iron gate is dual-purpose: it brings another interesting sight line into the garden and also references the fact that all of these gardens used to be connected, allowing you to wander between them."

In front of the tea house, four 19th-century Carrara marble statues, symbolising the continents, provide corners to a tiny area of grass. "A pond would have been great," says Robert, "but with the chestnut tree next door, it just wasn't practical." What is practical though is the tea house: peering through its windows we notice a lawn mower. Surely the most stylish 'shed' for miles. □

Anti-clockwise from top left Foliage of contrasting size, shape and hue, including several large-leaved hostas, adds interest to this shady corner of the garden.

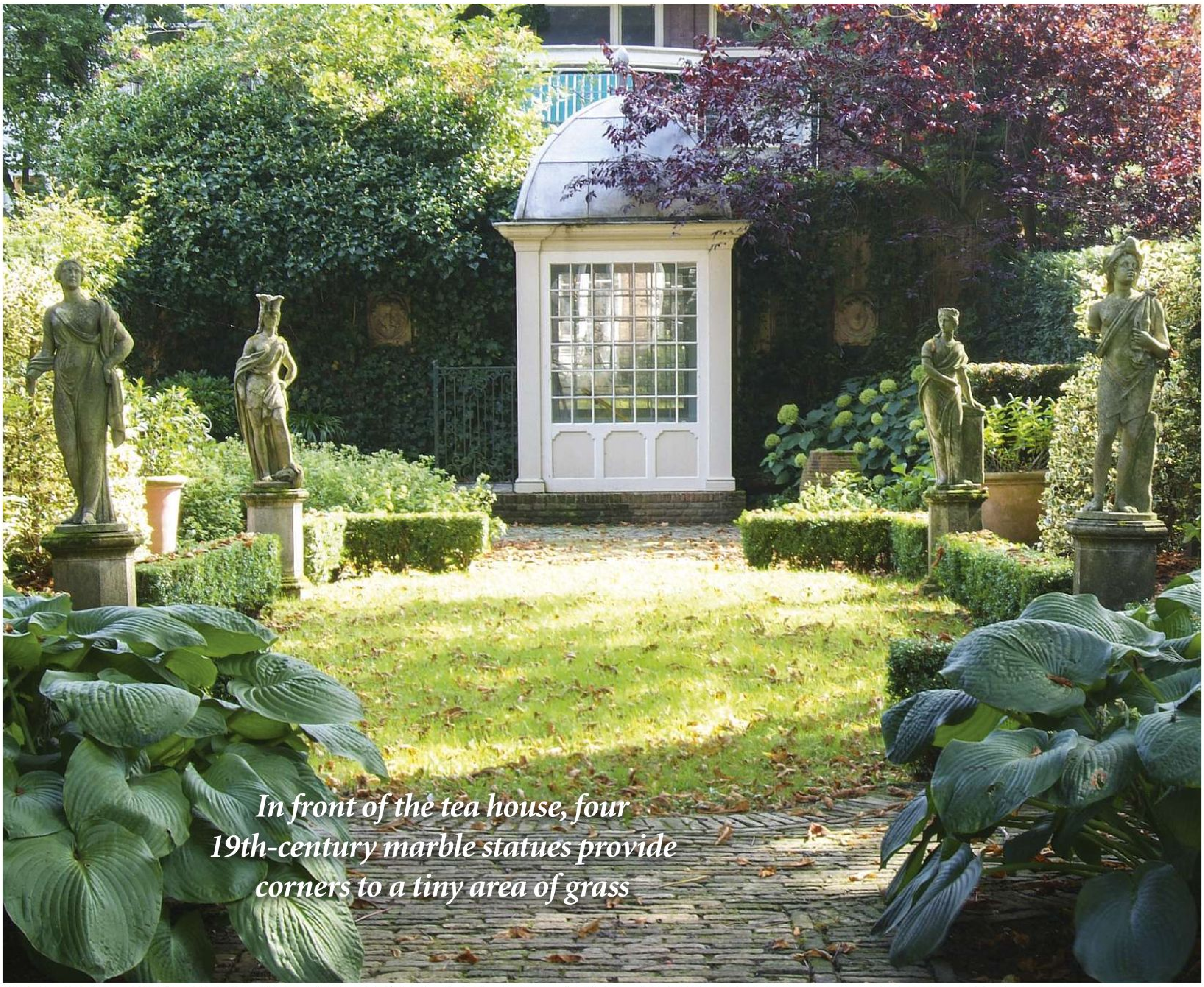
A 19th-century stone vase, framed by the arched gateway, creates a suitably classical sight line.

Hard landscaping in this garden consists mainly of traditional cobblestones and reclaimed handmade bricks.

The white marble paving sits adjacent to the cobblestone terrace adorned with four box squares, which the owner uses as drinks tables when hosting garden parties.

The impressive, red brick wall was reconstructed using the original sandstone coping found in the garden.

In the 17th and 18th century when tea was so expensive that drinking it was a status symbol, no self-respecting merchant living in an Amsterdam canal house could be without a tea house in his garden.



In front of the tea house, four 19th-century marble statues provide corners to a tiny area of grass

Open house

Adding an exterior bedroom to this north London house called for a makeover for its small town garden

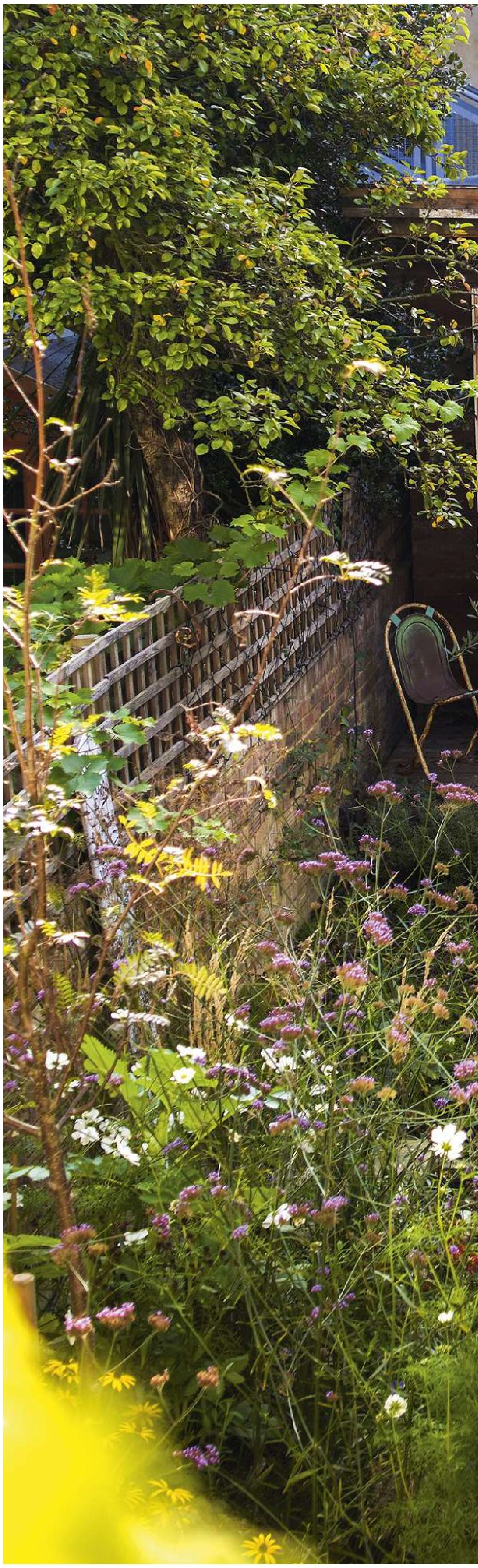
WORDS **JOJO TULLOH** PHOTOGRAPHS **DEBI TRELOAR, RYLAND PETERS & SMALL**
IMAGES FROM *RECLAIMING STYLE* BY MARIA SPEAKE AND ADAM HILLS OF **RETROUVIUS.COM**

Unless you live a life of monastic simplicity you probably long for more space. In this north London home the extra bedroom comes in the form of a rustic cabin at the back of the garden. It was designed and built by salvage and architecture practice Retrouvius for the television and radio presenter George Lamb.

The well-insulated retreat is kept warm by thick curtains of antique patchwork lined with linen, while under the floor two modern trench radiators are concealed beneath church grills. But key to the cabin were the four red and white door panels salvaged from a chapel in Herefordshire and fitted on to modern tracks so they fold back smoothly to open the entire frontage on to the garden.

With the structure finished, the garden's scruffy, unloved appearance needed fixing. Enter garden designer Tomos Drake and planting designer Sam Apted who created a highly sympathetic design also using reclaimed materials. "We wanted to create a garden that was non-uniform with plenty of structure," says Tomos. "The idea was to create a magical secret space to lure you in and provide lots of surprises."

And there is certainly plenty to see. At the back an olive tree, *Olea europaea*, is underplanted with *Lavandula angustifolia* 'Hidcote' edging a meadow lawn. On the other side of the walkway, beside wooden benches, the golden bamboo, *Phyllostachys aurea*, is underplanted with *Miscanthus sinensis* 'Morning Light' and *Anemone* x *hybrida* 'Königin Charlotte'. Beyond the slate-lined firepit, with its battered oil drum, are two densely planted beds. One key ▷

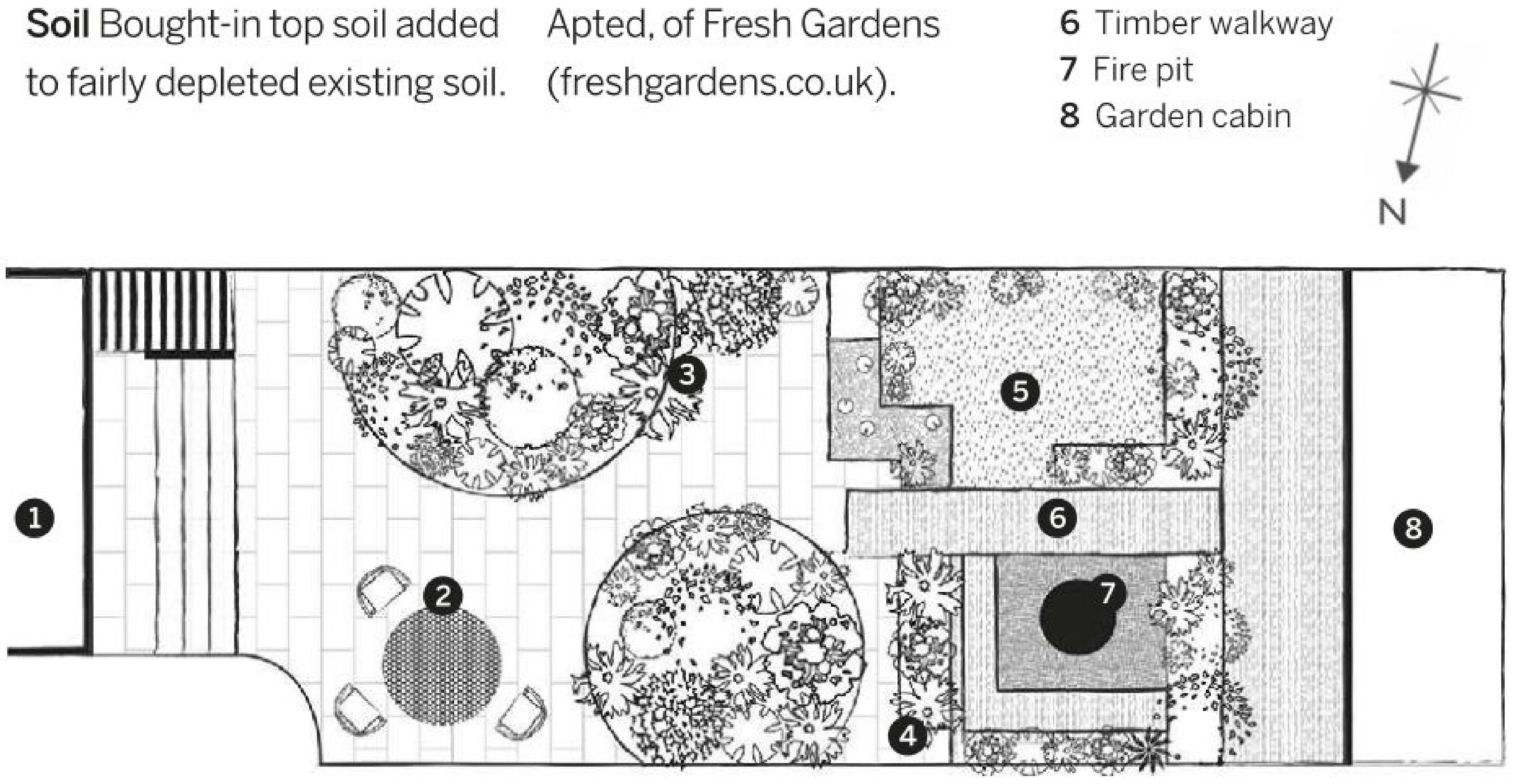


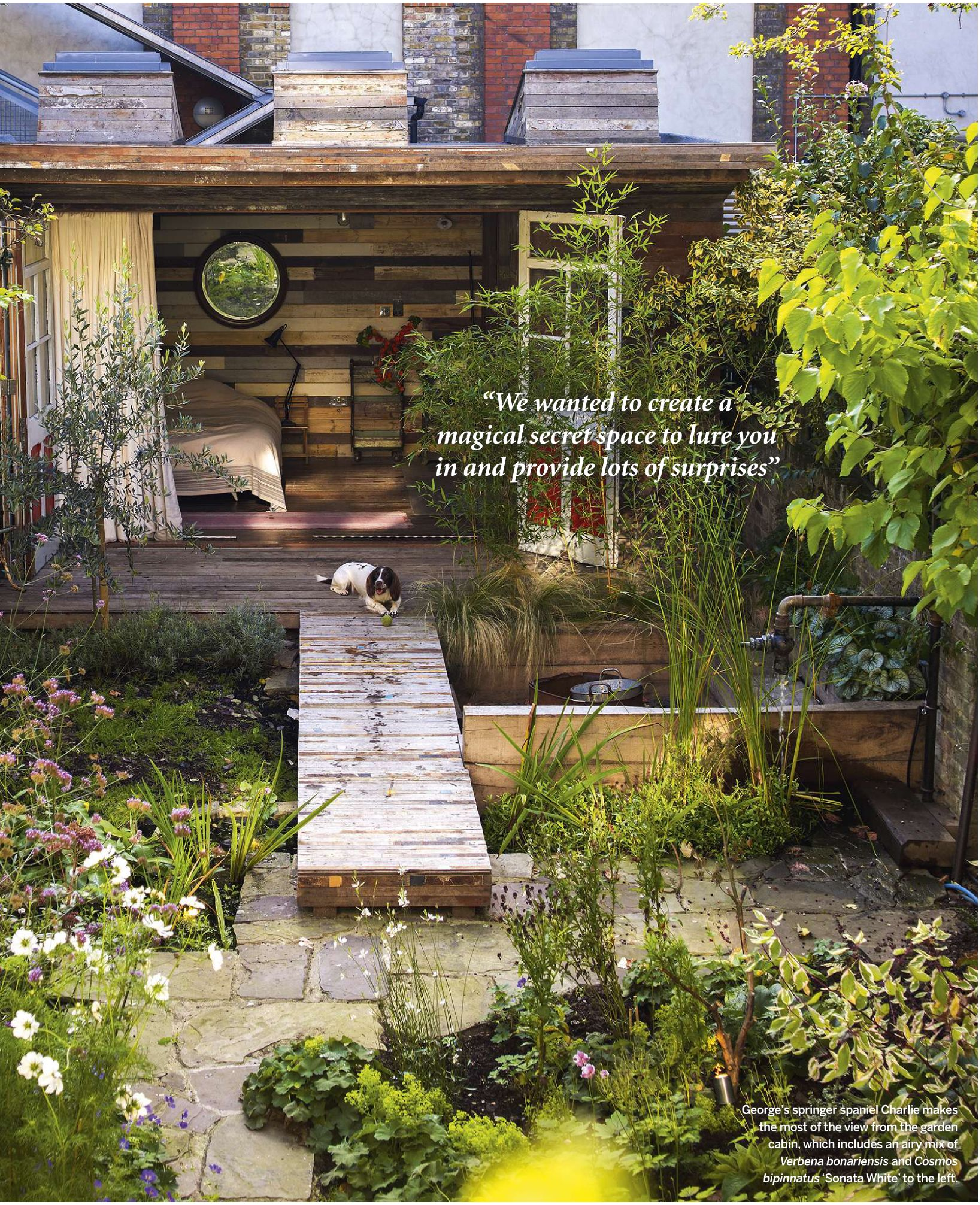
KEY ELEMENTS

What Urban garden that links the main house with a garden cabin.
Where North London.
Soil Bought-in top soil added to fairly depleted existing soil.

Special features Timber walkway leading to cabin.
Designed by Tomos Drake, with planting design by Sam Apted, of Fresh Gardens (freshgardens.co.uk).

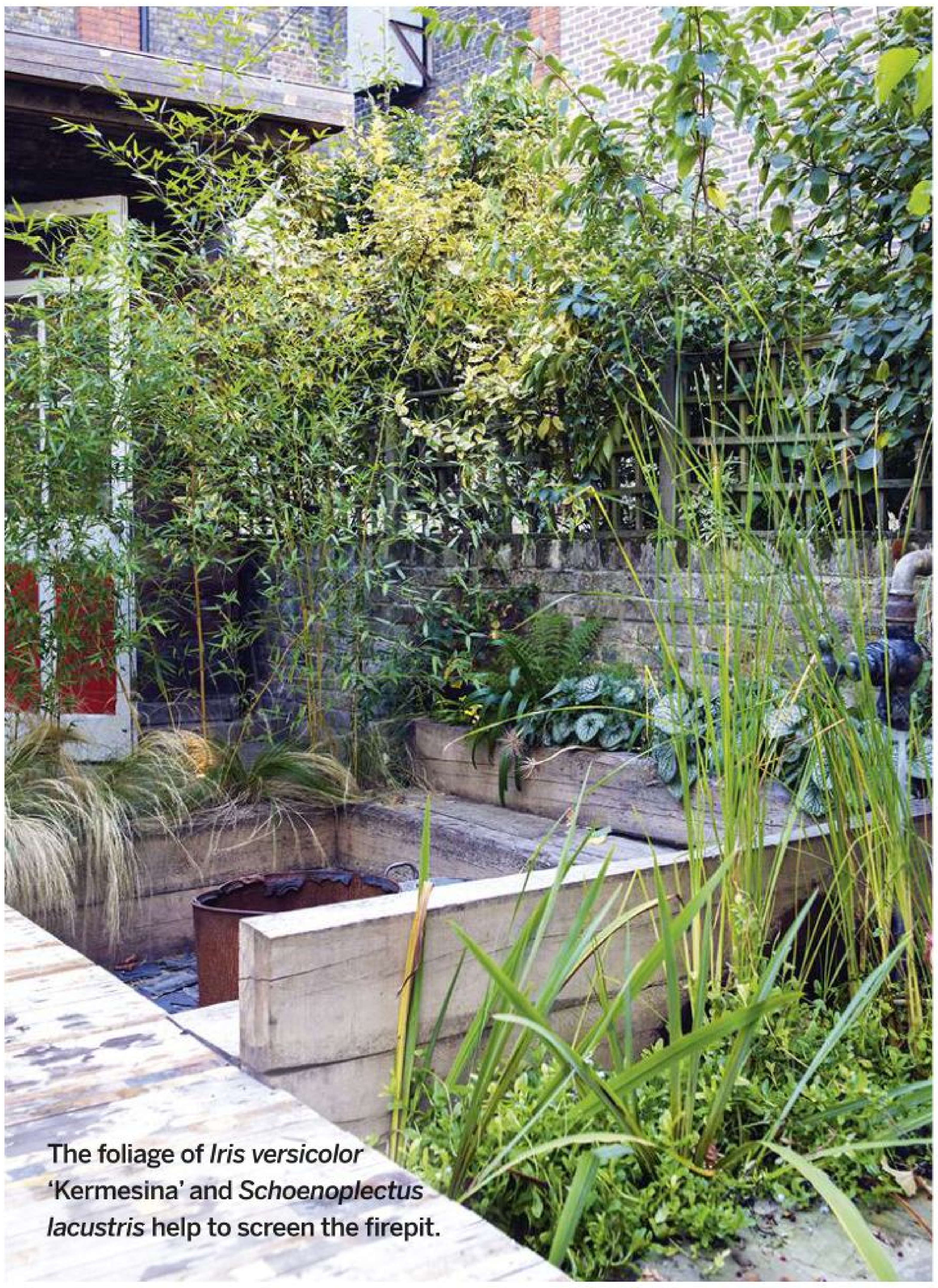
1 House
2 Paved dining area
3 Planting
4 Industrial tap
5 Meadow lawn
6 Timber walkway
7 Fire pit
8 Garden cabin





“We wanted to create a magical secret space to lure you in and provide lots of surprises”

George’s springer spaniel Charlie makes the most of the view from the garden cabin, which includes an airy mix of *Verbena bonariensis* and *Cosmos bipinnatus* ‘Sonata White’ to the left.



The foliage of *Iris versicolor* 'Kermesina' and *Schoenoplectus lacustris* help to screen the firepit.

With the reclaimed doors opened, the tall *Phyllostachys aurea* feels part of the room.

▷ feature is an L-shaped pond that runs beneath part of the walkway, the thick green leaves of *Iris versicolor* 'Kermesina' visible in the water. Here salvage and garden design meet in the form of an enormous industrial tap. "Retrouvius had this amazing tap from a London fire station," says Tomos, "and that's what we used to feed water into the pond."

For planting designer Sam it's all about simplicity. "It's best if things aren't too busy, the fewer plants the better," she says. "I would rather have seven plants that repeat." Aside from the death of one acer, most plants fared well. Sam's favourites in a small garden setting are climbers (clematis and climbing hydrangea) and agapanthus of all kinds. "They are such a hardworking plants," says Sam who also favours grasses of every description and sedums, (in this garden she used *Sedum telephium* 'Matrona'.) "In summer they create a comforting backdrop against which other plants can shine," she says. "But come autumn they are amazing." □

USEFUL INFORMATION

Retrouvius Reclamation and Design,
1016 Harrow Road, London NW10 5NS.
Tel 020 8960 8676.
Website retrouvius.com

Room with a view

Top tips for creating a stylish garden room

1 Try and use a mixture of salvaged and new materials, you want your structure to look unique not dilapidated. Use the materials in their existing condition so you can enjoy the patina and history behind them. If the appeal of the weathered look fades, you can always repaint later on.

2 If you design a structure from scratch the proportions of the design can be tailor made to maximise the use of salvaged materials. In this case the size of the front could be adjusted to make a perfect fit for the red and white doors. Likewise the stone slabs dictated the dimensions of a small shower room.

3 Using similar materials both inside and out. The worn timbers of the wooden walkway link garden and cabin beautifully as does the industrial tap in the pond. The same teak floorboards were used both in the bedroom and on the deck allowing the bedroom to extend into the garden when the doors are open.

4 Use salvaged fittings as well as materials. In this cabin an enamel hand basin is plumbed into the bedroom wall and vintage lamps and outdoor lights are used throughout. Church pews mounted on ornate iron brackets are used as shelving.

5 Keep the palette simple. In George's cabin, materials have been restricted to three main elements: Dorset limestone (complete with fossilised cephalopods), mismatched tongue and groove and hardwood teak floorboards. Outside the planting palette is kept equally simple to complement not detract from cabin's design.

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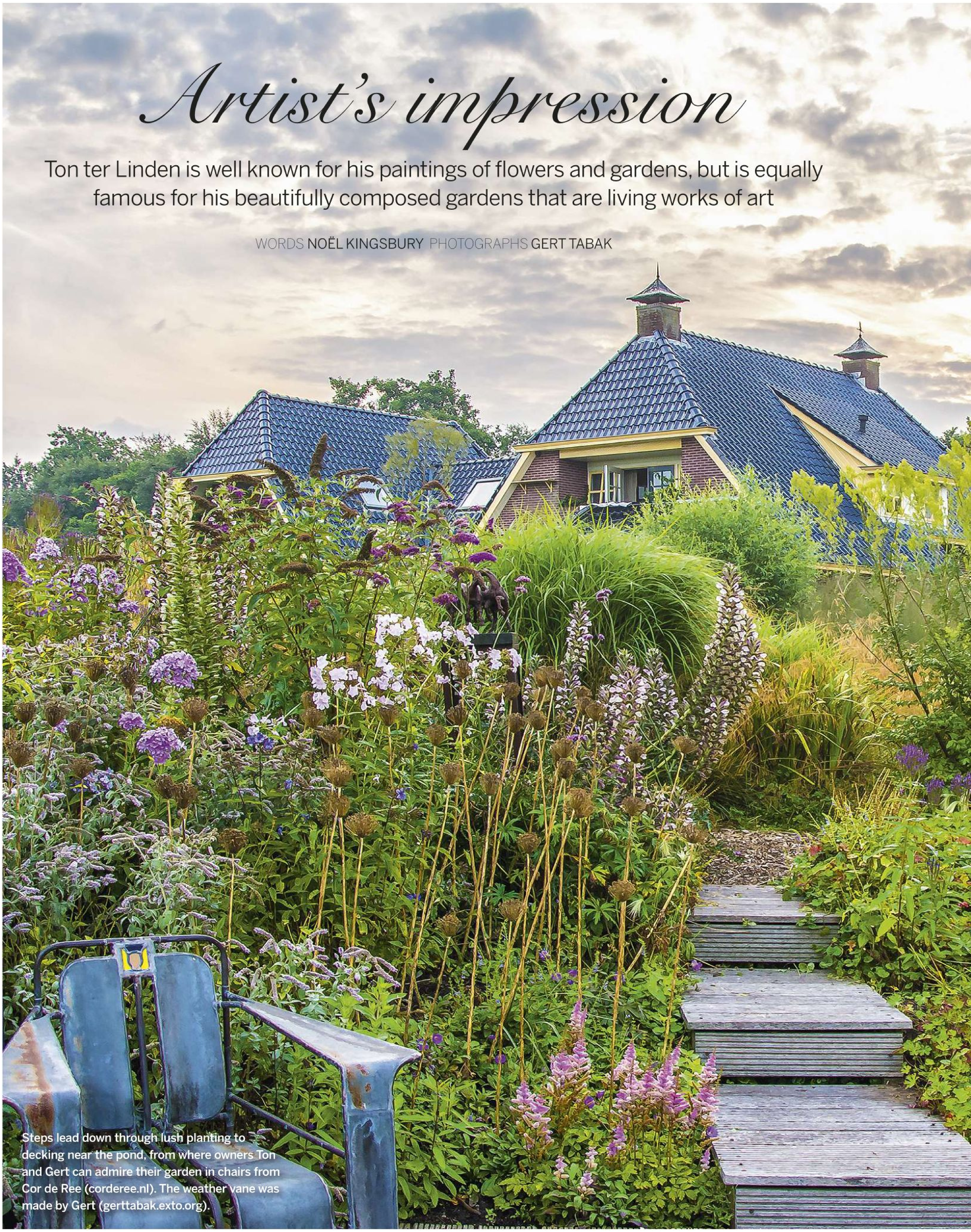
Artist's impression

Ton ter Linden is well known for his paintings of flowers and gardens, but is equally famous for his beautifully composed gardens that are living works of art

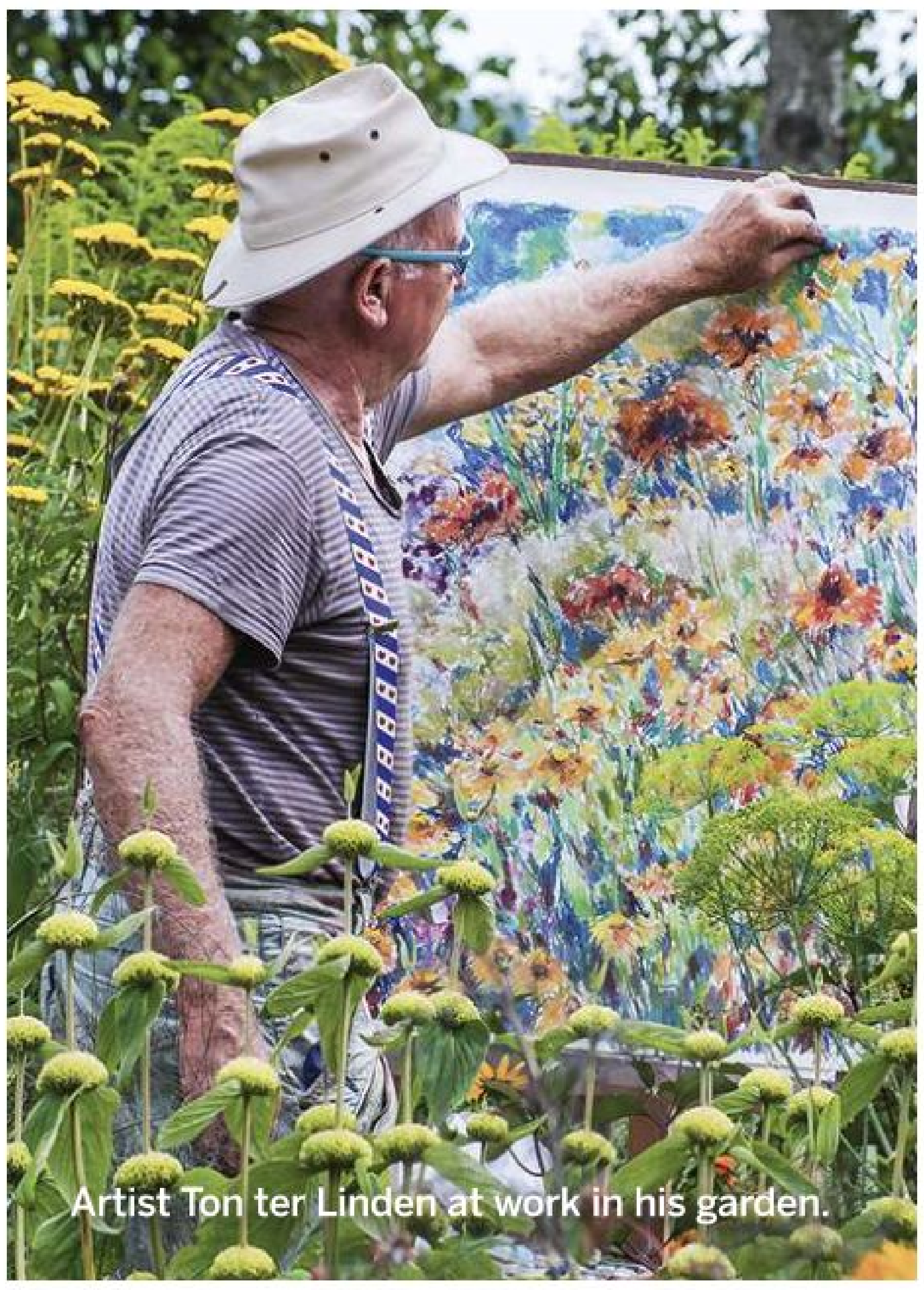
WORDS **NOËL KINGSBURY** PHOTOGRAPHS **GERT TABAK**



Steps lead down through lush planting to decking near the pond, from where owners Ton and Gert can admire their garden in chairs from Cor de Ree (corderee.nl). The weather vane was made by Gert (gerttabak.exto.org).

In brief

What An artist's garden, exuberantly planted in a naturalistic style.
Where Friesland, northwest Netherlands.
Size 3,200 square metres.
Soil Peat with sand. Originally farmland, it has been enriched over years with manure.
Climate Cool temperate.
Hardiness rating USDA 8b.


Artist Ton ter Linden at work in his garden.

A decking area surrounded by a dense mix of planting, including *Rosa* 'Amstelveen' and *Verbena bonariensis*, offers a pastoral view over a neighbouring farmer's fields.

Bright yellow *Solidago gigantea* and *Rudbeckia hirta* 'Prairie Sun' are offset by the silver foliage of *Artemisia ludoviciana* 'Silver Queen' in this vibrant border.

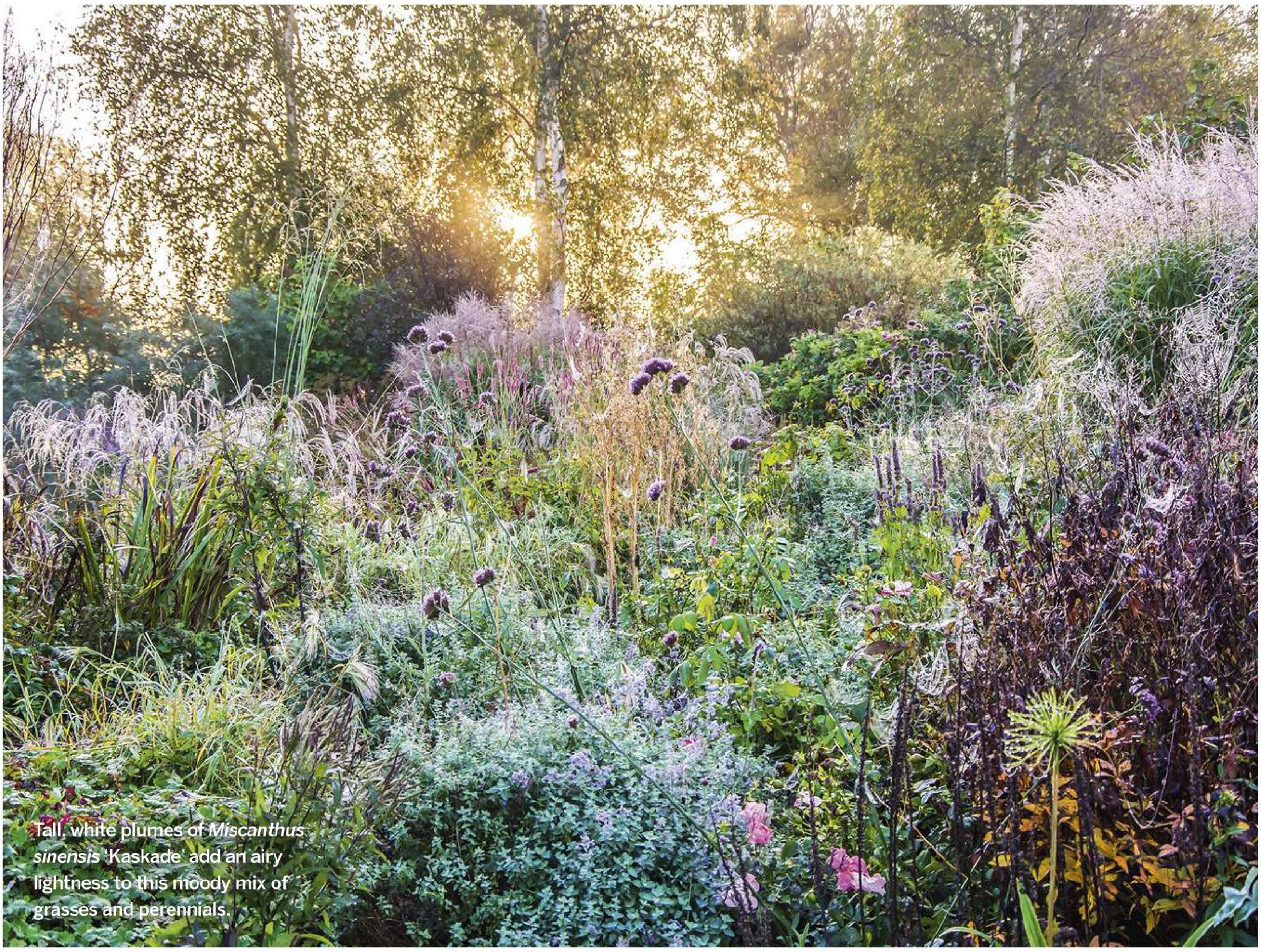
Our bus bumps along one of those concrete roads with seams every few metres that make the vehicle jolt. But when we eventually reach our destination, a small house in Friesland, with trees and a garden, surrounded by fields of lush grass, every one of those jolts seems worth it. For this is the home of artist Ton ter Linden and his partner, photographer Gert Tabak, around which Ton has created a truly remarkable garden.

In a country where gardening has traditionally been very formal, Ton's style is a breath of fresh air. "His work has been hugely influential with ordinary gardeners," says Fleur van Zonneveld, whose nursery in the north of the Netherlands, supplied many plants for Ton's first garden.

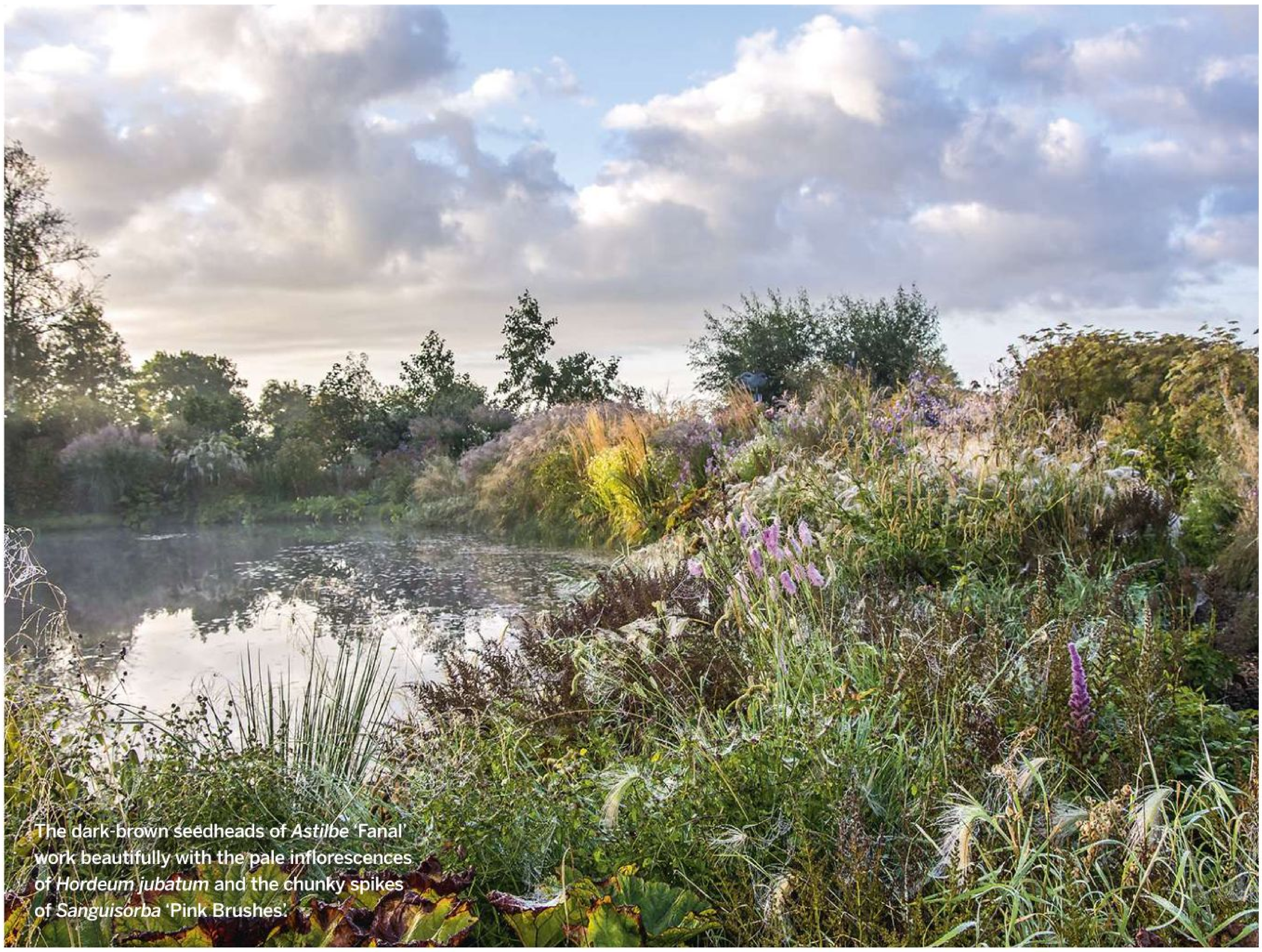
Despite his influence, Ton is not a trained gardener, and although he's well-known for his paintings of gardens, flowers, landscapes and still lifes, he didn't train formally as an artist either. In fact he trained as a dancer at the Dutch National Opera and Ballet in Amsterdam, but left after two years, taught himself to paint and began a life-long career in the visual arts. He became interested in gardening in the 1960s, but only really started planting on a large scale at Ruinen, the house in Drenthe he bought in 1971 with his then partner Anne van Dalen.

At Ruinen Ton came into his own as a gardener. Taking as his inspiration the naturalistic look of the Thijssepark, created by

Continued on page 60 ▷



Tall, white plumes of *Miscanthus sinensis* 'Kaskade' add an airy lightness to this moody mix of grasses and perennials.



The dark-brown seedheads of *Astilbe* 'Fanal' work beautifully with the pale inflorescences of *Hordeum jubatum* and the chunky spikes of *Sanguisorba* 'Pink Brushes'.

Plant combinations from Ton's garden

Around the pond

Feathery ***Astilbe* 'Fanal' (1)** provides a splash of bright pink and works well with the more subtle colour of ***Astilbe* 'Erica' (2).** Their stiffness contrasts with the soft heads of the ***Hordeum jubatum* (3)**, while ***Darmera peltata* 'Nana' (4)** adds a green base to the edge of the pond.

Hill border

Silvery ***Mentha longifolia* Buddleia Mint Group (1)** and the vertical spikes of ***Scutellaria altissima* (2)** makes a foreground for the dark foliage of ***Atriplex hortensis* 'Red Plume' (3)**. The wispy grass, ***Miscanthus sinensis* (4)** looms in the background, creating a solid shape amid softer groups of perennials.

Black border

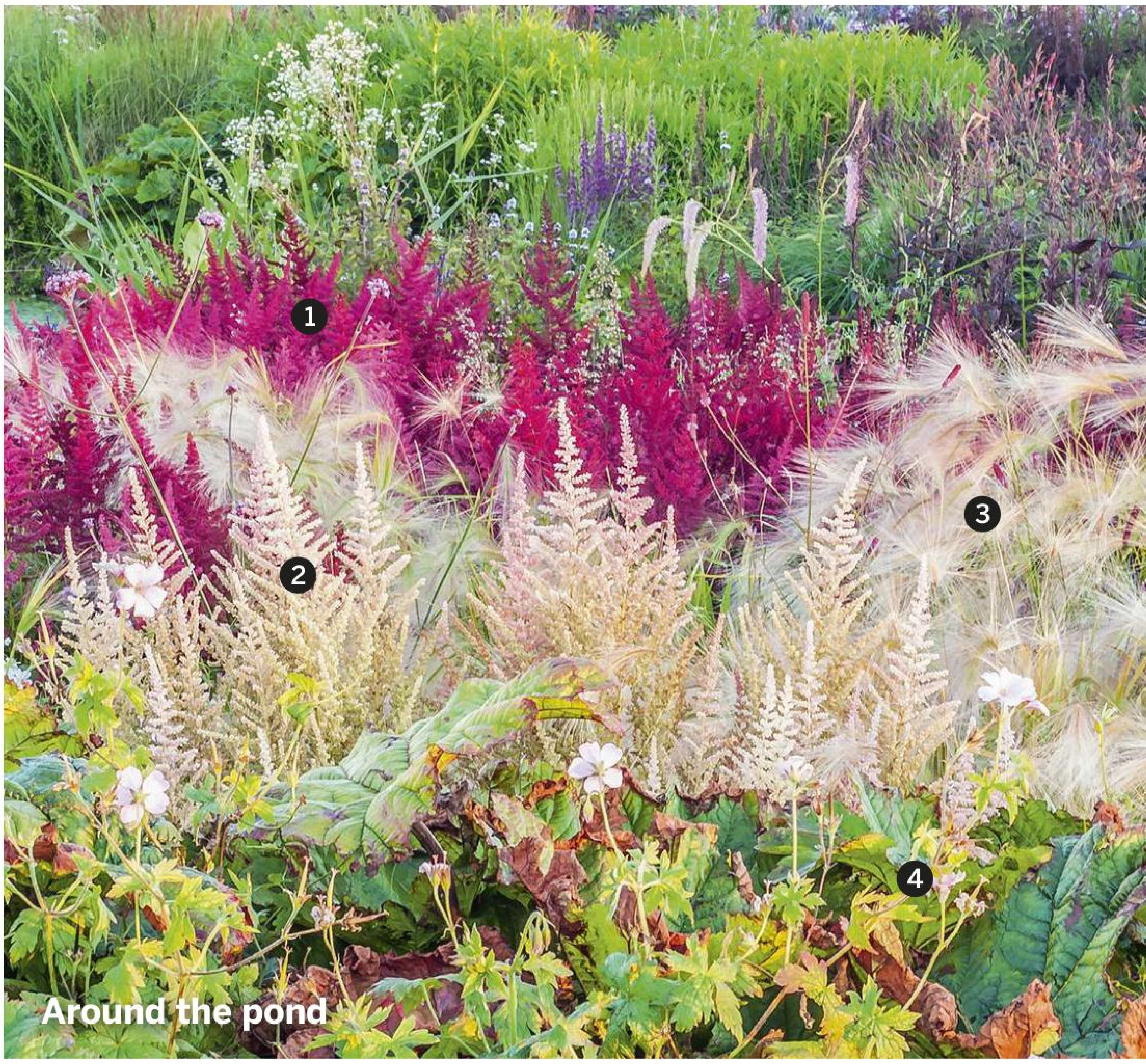
In this dark border, the green foliage of ***Pennisetum alopecuroides* 'Hameln' (1)** is lifted by the soft umbels of ***Ammi majus* 'Queen of Africa' (2)** bright bobbles of ***Eryngium planum* 'Blauer Zwerg' (3)** and ***Allium sphaerocephalon* (4)**.

Sunny garden

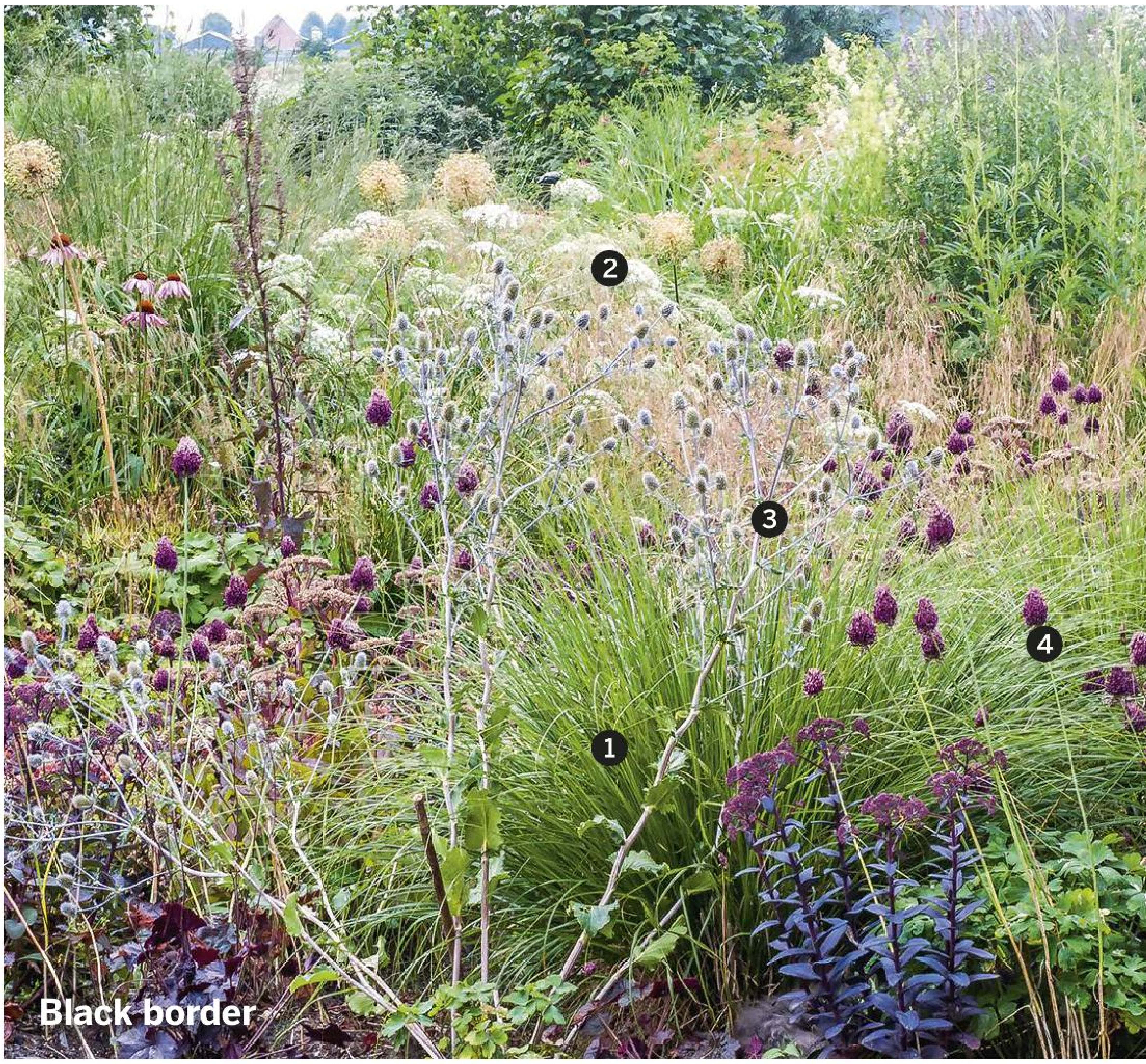
Daisies, such as ***Cosmos sulphureus* (1)** and ***Heliopsis helianthoides* var. *scabra* 'Summer Nights'(2)**, dominate this hot border, while the delicate shape and warm orange colour of ***Lilium henryi* (3)** catches the eye.

Ton's suggestions for naturalistic planting

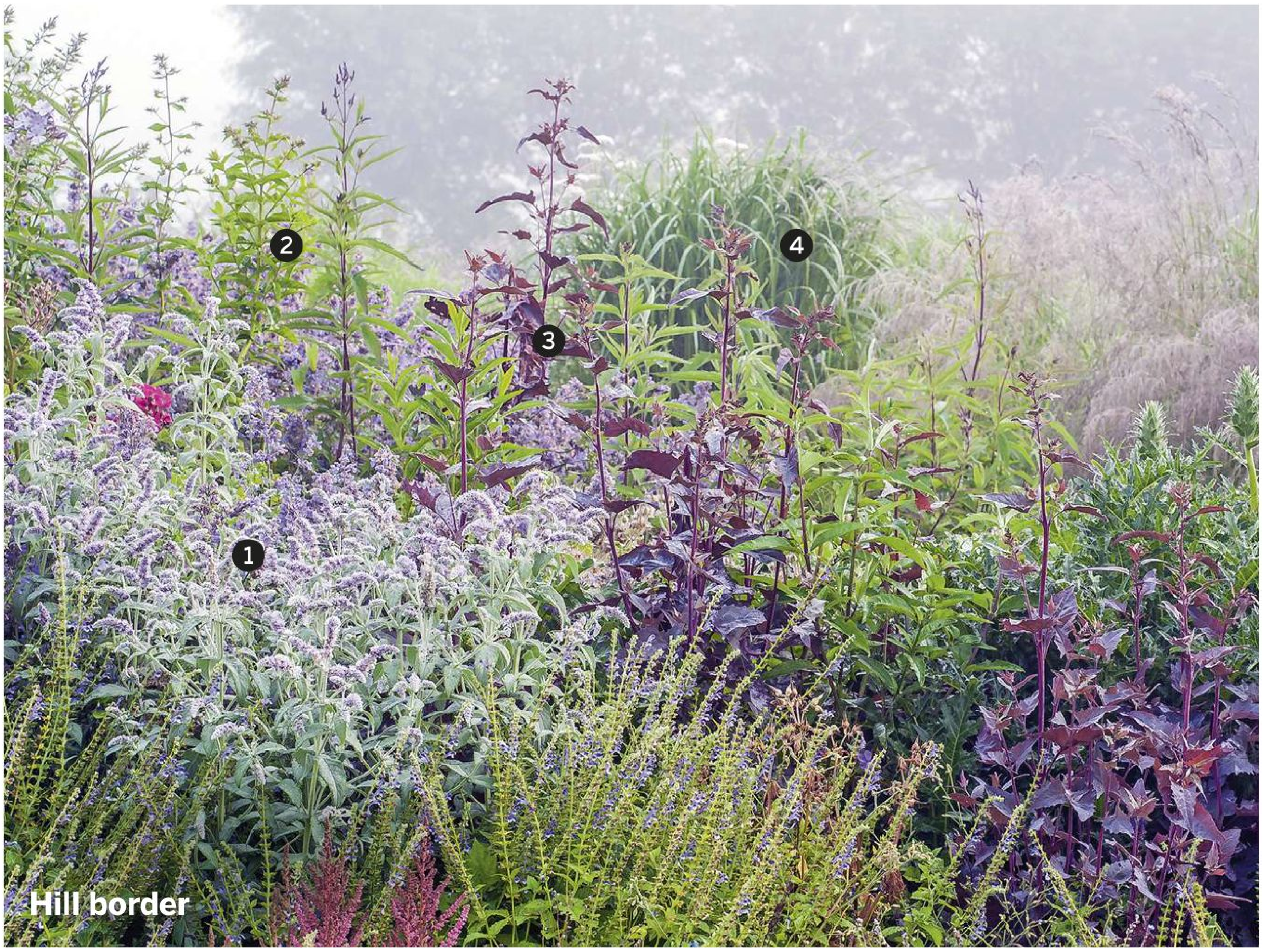
- Use a lot of self-seeding plants.
- Do include plants that are transparent, so that whatever is behind can be seen.
- Don't include exotic-looking plants with large foliage, such as hostas; geometric plants, including clipped box; or plants with massive flower heads, such as hydrangeas.
- Vertical plants are extremely important to a natural scheme, as they can let light through.
- Plant for backlighting, so plants will be illuminated when the sun is behind them.
- Always include some annuals in your scheme, as these will add a playful touch.
- Use some native plants, but be sure to choose species that are not too vigorous.



Around the pond



Black border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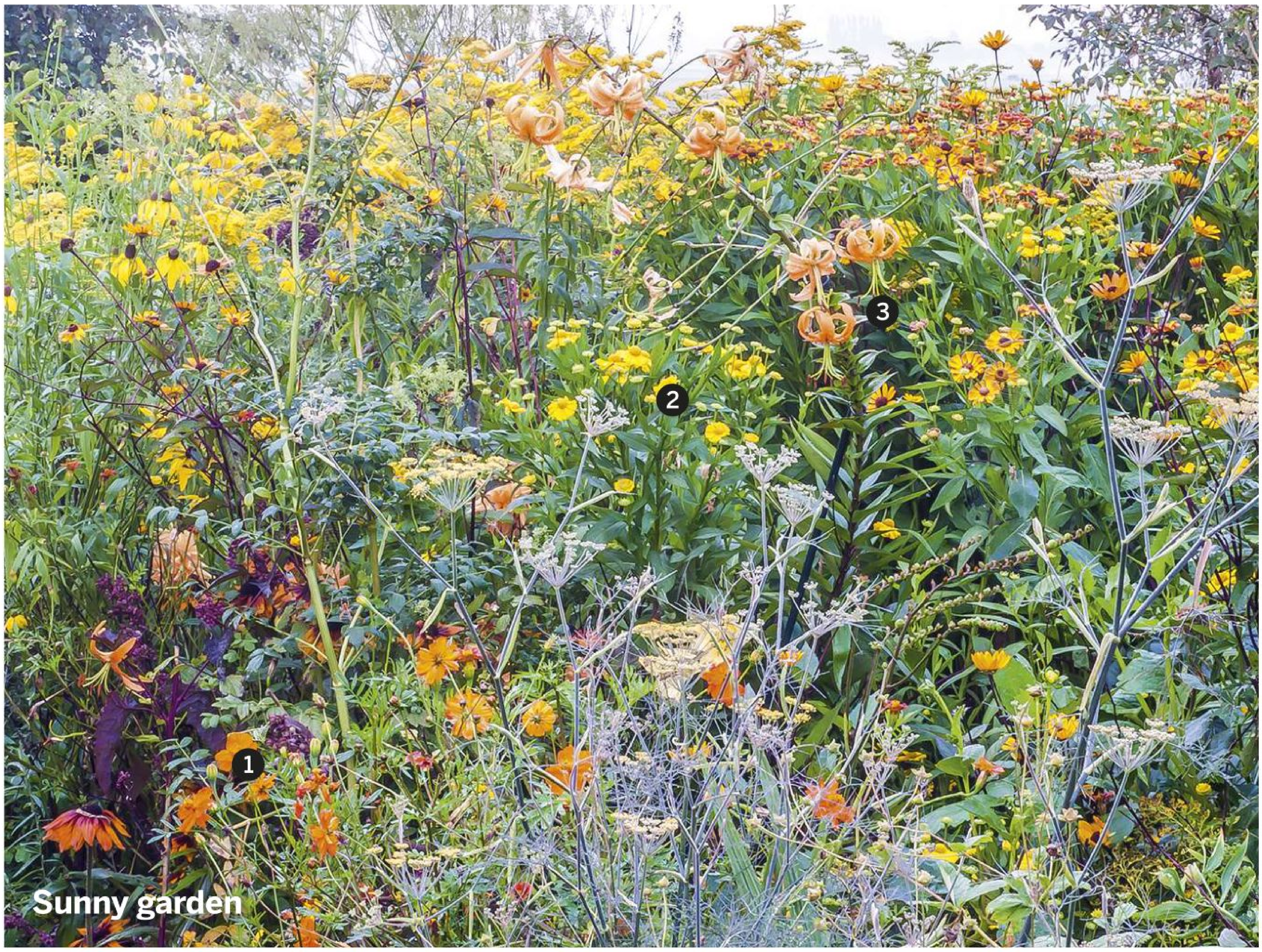
Hill border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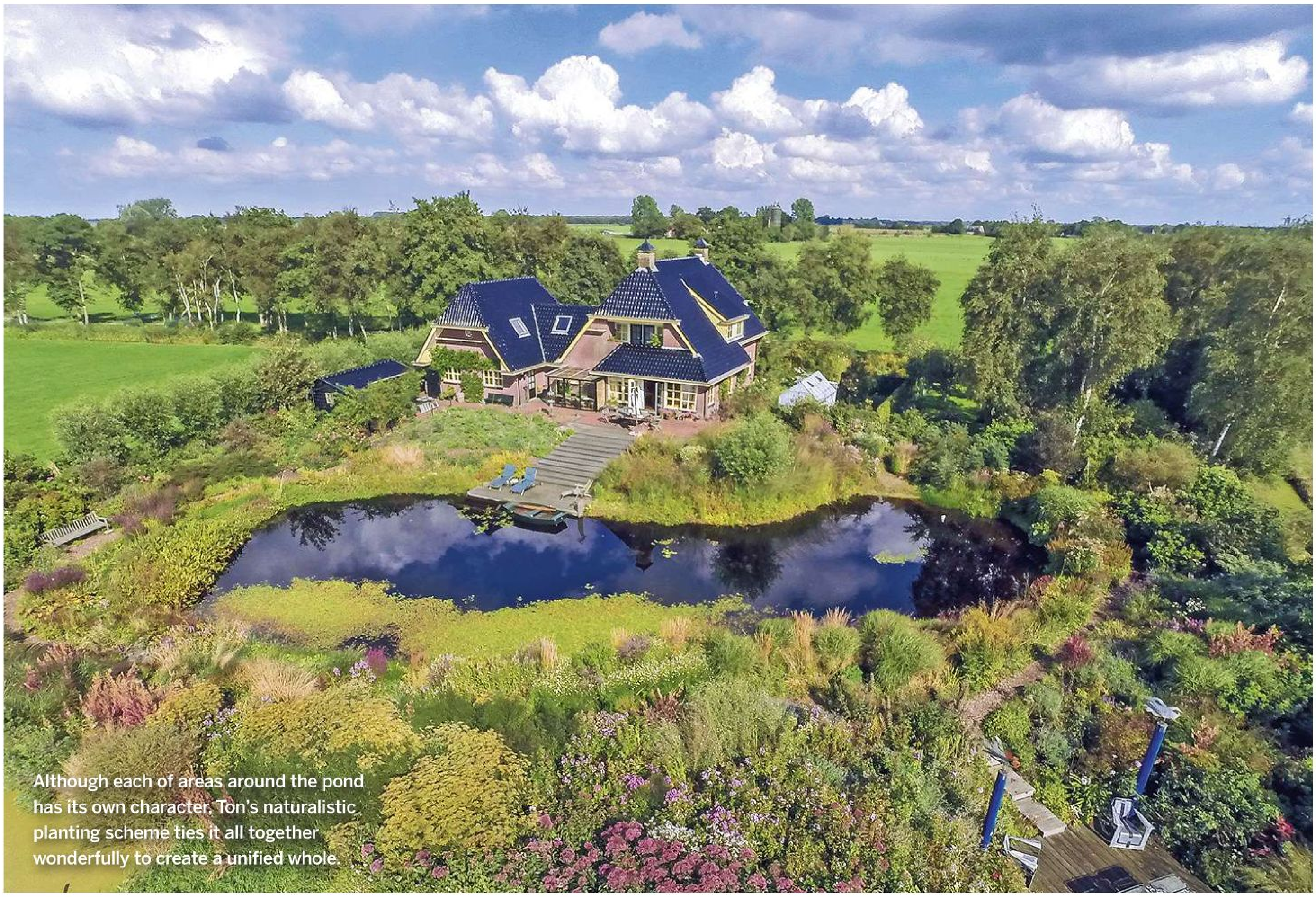
Sunny garden



Although each of areas around the pond has its own character, Ton's naturalistic planting scheme ties it all together wonderfully to create a unified whole.

Gert remembers Mien Ruys and Ton deciding that when it came to planting, she was Beethoven and he was Mozart

▷ the Dutch conservationist Jac P Thijsse at Amstelveen, near Amsterdam, he used lots of high grasses and mixed his perennials together, let them get on with it, and only intervened when things got out of hand.

"Ton's training as a dancer taught him him that art should appear effortless," says Gert who came to live with Ton at Ruinen in 1992. Ton's planting has an atmosphere of controlled chaos, closely packed perennials form a dense mass of leaves, stems and flowers. Of course, it's not effortless, as Gert explains: "Sometimes you hear yelling, and swearing, and you see Ton attacking the garden." But management consists largely of removing weeds and restraining the growth of the more vigorous perennials.

Although he's always been more of an artist than a plantsman, Ton's fame as a gardener spread. As Ruinen appeared in more and more gardening books and magazines, visitors flocked to the garden. "Too many," says Gert. "Sometimes 19,000 a year." In fact, so successful was the garden that Ton and Gert began to offer their own garden design service.

Ruinen had emerged at a time when Dutch gardening was loosening up, but while some gardeners were almost anarchic in their embrace of wild flowers, Ton's style appealed to more conventional gardeners with a love of colour. Before Ton, the main influence had been the English border: grouping plants from low to high. Ton showed how to plant more like a meadow.

Ton rarely visits other gardens – "I have to imagine it all myself," he says – but he used to love to spend time and paint in the wild-flower parks at Amstelveen and tried to bring some of their natural beauty into his own garden. He also admires the work of the late landscape designer Mien Ruys. She visited Ruinen several times, and Gert remembers Mien and Ton deciding that when it came to planting, she was Beethoven and he was Mozart.

Eventually, Ton and Gert decided to leave Ruinen, moving first to Limburg (in the far south of the Netherlands), and then in 2009 to the big open skies and the empty landscape of Friesland in the north.

The landscape is an important part of this garden. Most of the planting is to one side of the house where a slight elevation makes it a foreground to a pond, while lower down the wide vistas are partly obscured by a haze of perennial growth. Behind the house, the view is less prominent and, in a hot-coloured planting, Ton has produced the perfect artist's garden – all blended colours, varied and vibrant but harmonious.

Surprisingly, Ton spends very little time painting in his garden. He finds it hard to detach the art of creating his garden from that of capturing it on canvas, and mostly paints in his studio in autumn and winter. Sadly, problems with his back mean that Ton is now calling time on his gardening career, and he and Gert will soon be moving on again. Luckily for us, we will always have Ton's art, and Gert's photographs of the garden to remember Ton's inspirational planting. □

6 of Ton's favourite plants

1 *Astilbe chinensis* 'Vision in Pink'
From mid to late summer it produces soft-pink, loosely pyramidal panicles of tiny flowers. Smaller than many astilbes, it's a useful plant and is very long-lived. Likes moist soil in sun or light shade. 50cm. RHS H7, USDA 4a-9b[†].

2 *Silene coeli-rosa*
A hardy annual with masses of pink flowers, related to corncockle (*Agrostemma githago*) but bushier. Will usually self sow. 50cm. USDA 3a-5b.

3 *Sedum* 'Matrona'
In late summer it produces pink flowers above dark foliage, followed by good seedheads in winter. It needs sun, but will tolerate drought. Clump-forming and very long lived. 80cm. AGM*. RHS H7, USDA 3a-9b.

4 *Rosa* Rhapsody in Blue (= 'Frantasia')
Some might feel roses are an unlikely inclusion for a new perennial planting scheme, but they are a favourite of Ton's and feature throughout his garden. Recently, a new rose named in Ton's honour, *Rosa* 'Ton ter Linden', was unveiled at the June garden festival at Kasteel Hex (see feature page 72). This one, which Ton feels should really be called 'Rhapsody in Purple', is a particular favourite. It flowers continuously throughout the summer. Likes full sun and fertile soil, including clay. 1.5m. AGM. RHS H7, USDA 6a-9b.

5 *Helenium* 'Rauchtopas'
This richly coloured daisy – its name translates as 'smoky topaz' – produces late-summer flowers that are golden yellow on the upper side and reddish-brown below. It likes sun and a fertile soil, but unfortunately is prone to slugs. 1.5m. RHS H7.

6 *Echinacea purpurea* 'Ruby Giant'
Huge pink daisies in mid to late summer mature to chunky seedheads. Likes fertile soil in sun, but can be short-lived. 90cm. AGM. RHS H7, USDA 3a-9b.

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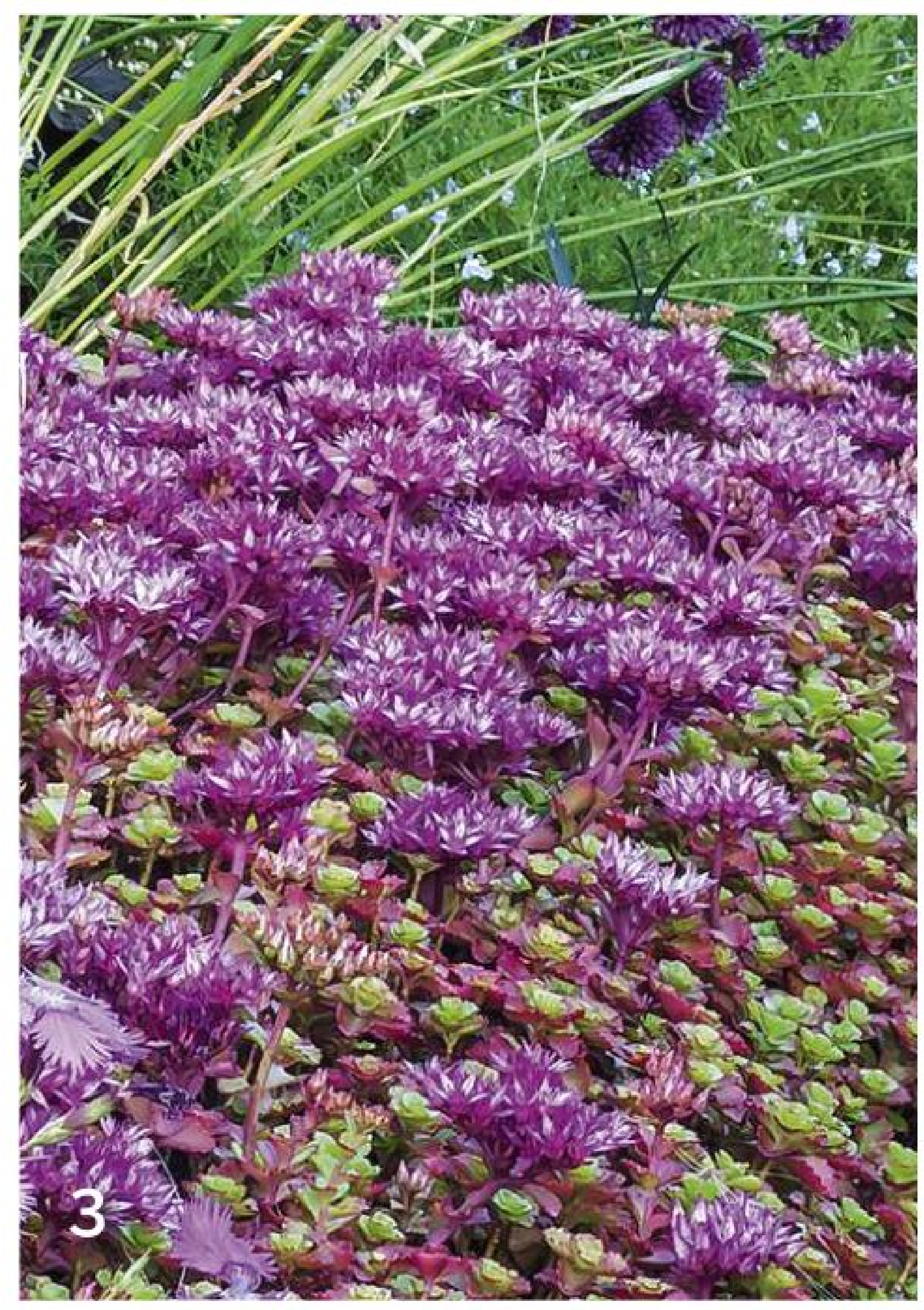
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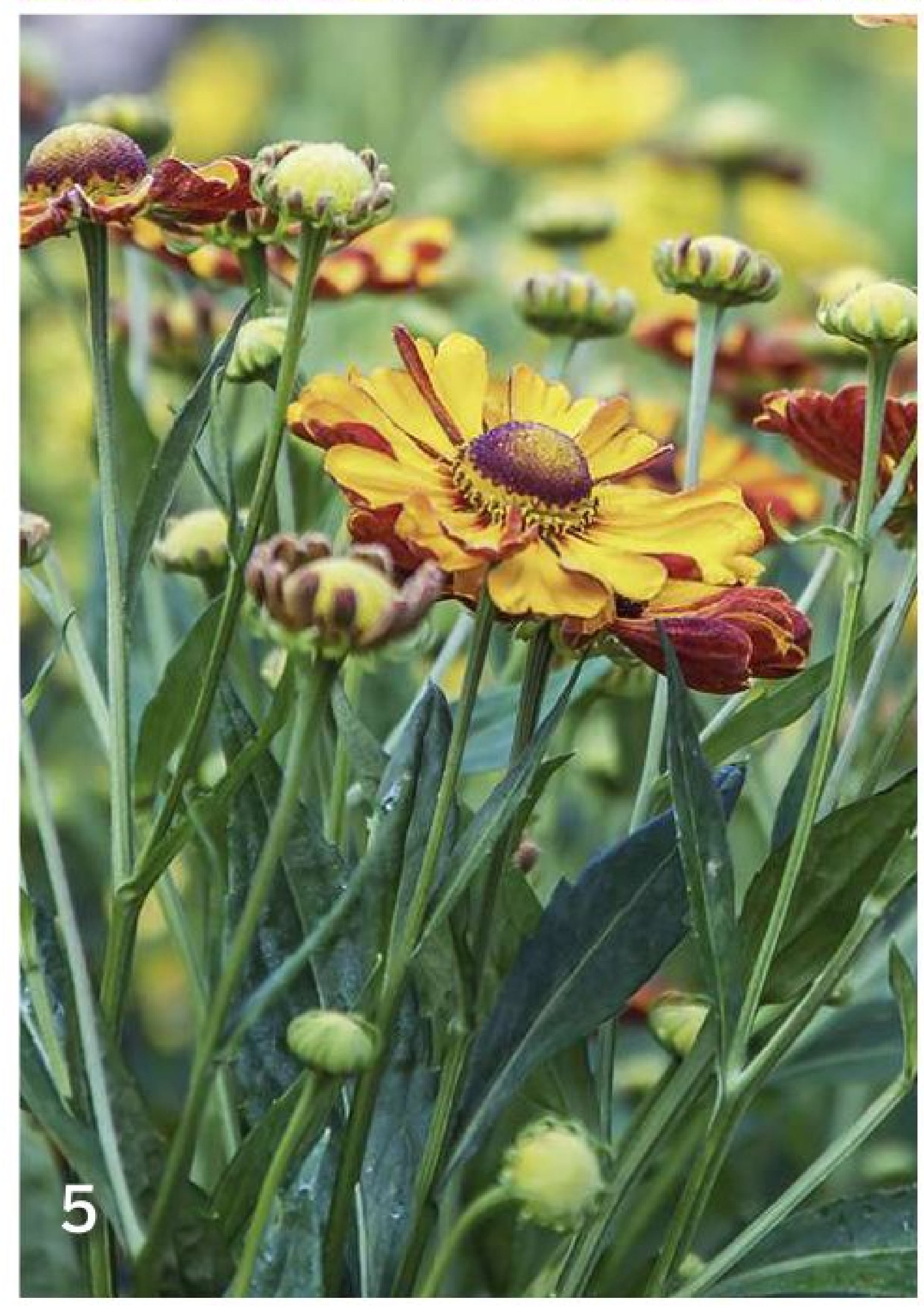
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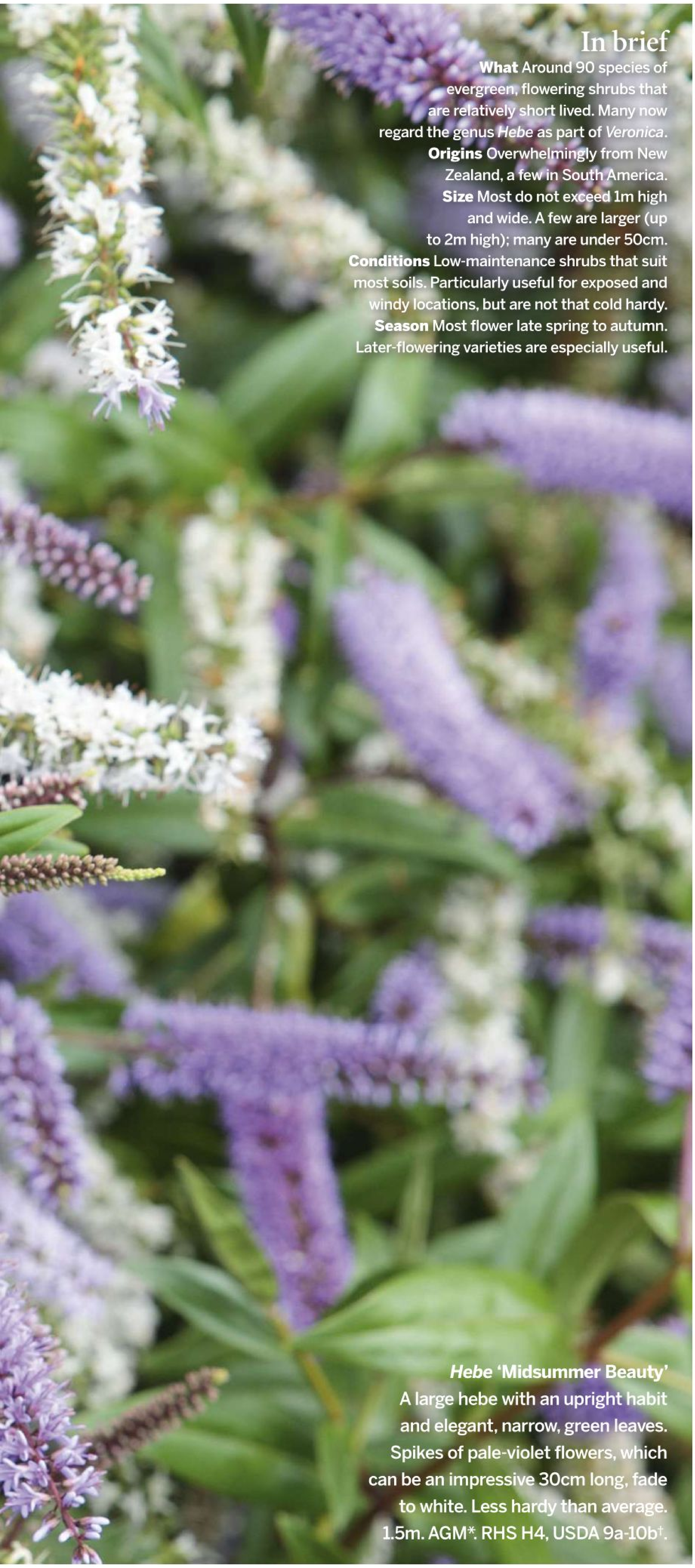
*Holds an Award of Garden Merit from the Royal Horticultural Society.
[†]Hardiness ratings given where available.

Hebe

Although increasingly popular, hebes have never really been in vogue, but their flexibility and contemporary good looks suggest that could be about to change

WORDS **NOËL KINGSBURY**



In brief

What Around 90 species of evergreen, flowering shrubs that are relatively short lived. Many now regard the genus *Hebe* as part of *Veronica*.
Origins Overwhelmingly from New Zealand, a few in South America.
Size Most do not exceed 1m high and wide. A few are larger (up to 2m high); many are under 50cm.
Conditions Low-maintenance shrubs that suit most soils. Particularly useful for exposed and windy locations, but are not that cold hardy.
Season Most flower late spring to autumn. Later-flowering varieties are especially useful.

***Hebe* 'Midsummer Beauty'**
A large hebe with an upright habit and elegant, narrow, green leaves. Spikes of pale-violet flowers, which can be an impressive 30cm long, fade to white. Less hardy than average. 1.5m. AGM*. RHS H4, USDA 9a-10b†.

NEIL OVERY / GAP PHOTOS

Noël Kingsbury is a designer and writer, whose garden on the Welsh borders reflects his passion for wild-style planting

Hebes and are becoming increasingly familiar as garden plants, but they remain strangely unfashionable. Perhaps this is because they do not fit in well with the current trend for perennials and grasses, nor did they fit easily with the last big garden trend, of old shrub roses and cottage garden-style planting. Hebes are the art school students of the plant world; way too cool for any camp that might be classed as modish – and utterly timeless.

This timeless look means they work well in contemporary settings, their hummocky shapes contrasting elegantly with the clean lines of minimalist architecture. They sit neatly next to decking, and complement abstract sculpture beautifully. Even the fact that they look ever so slightly as though they might be made of plastic could be seen as a virtue in such settings.

They mix well with low-maintenance plants that have strong, graphic qualities, such as heathers, conifers, yuccas and phormiums. Anyone who lives near the coast or gets blown about by gales sweeping in from the Atlantic will love hebes. While roses and perennials get smashed to bits by high winds, hebes just sway and look as though they are loving it. They will take physical assaults too: large dogs or children can hurl themselves at a hebe without either party suffering too much damage. What's more, as they are evergreen, they look as good in mid-winter as they do in midsummer.

Hebes are perhaps New Zealand's greatest contribution to the world of garden flora. They illustrate evolution in action. Their nearest relative is *Veronica*, a genus of perennials. As often happens when stray perennials land on islands, they evolve rapidly into shrubs, and then continue to evolve to fill a very wide range of habitats.

As small- to medium-sized shrubs with a compact shape, they fit neatly into many garden settings. Most have long flowering periods during the summer and autumn, ▷

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*Holds an Award of Garden Merit from the Royal Horticultural Society.
†Hardiness ratings given where available.

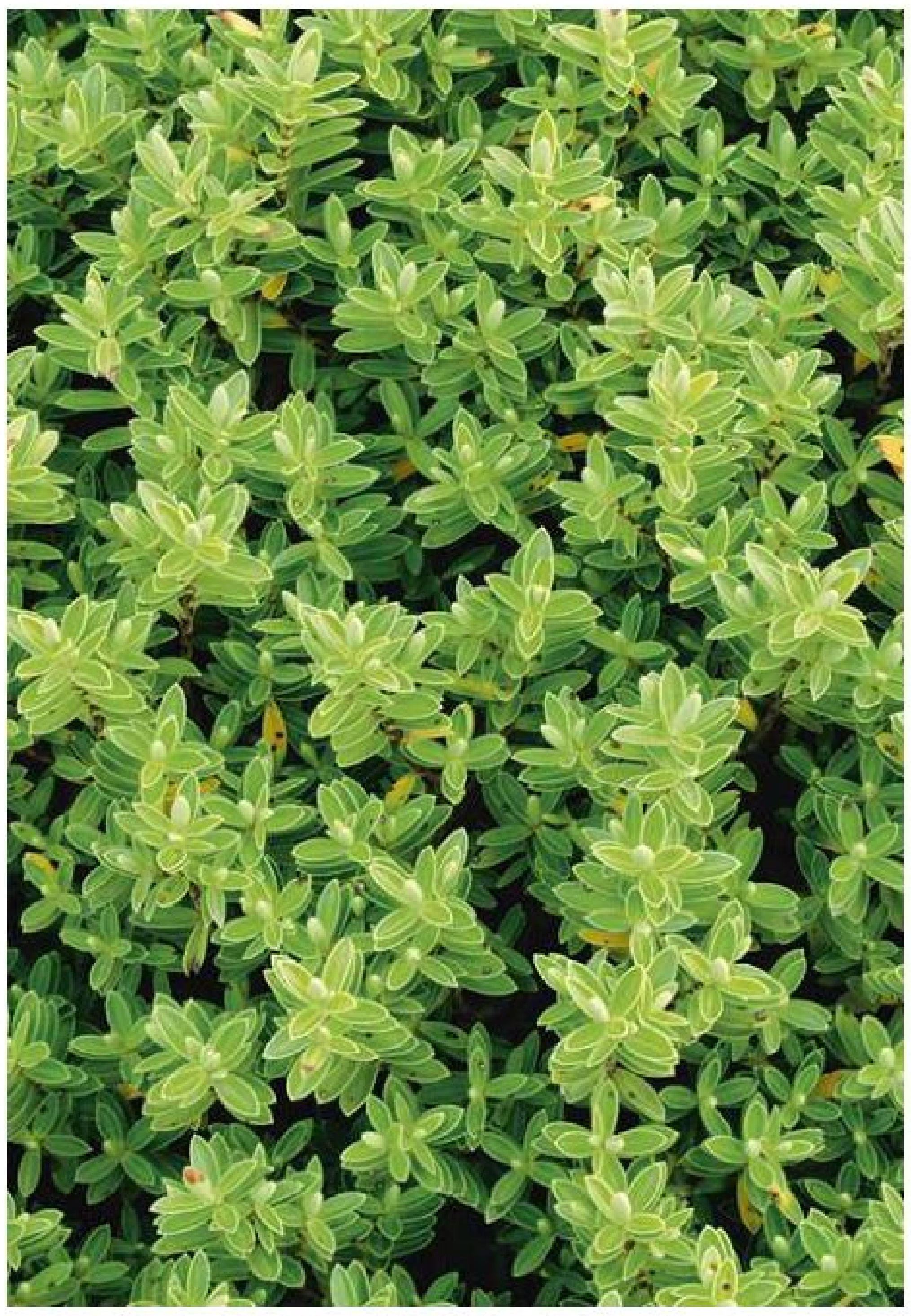
▷ long after most shrubs have finished blooming. Over time, a number of cultivars and hybrids have been selected, so nowadays the range is remarkably wide.

So wide in fact that hebes can be a little hard to pin down. Some of the largest species in European cultivation grow to around 2m, whereas others sprawl at no more than 30cm. Leaf size also varies and generally speaking the smaller the leaves, the more hardy the hebe – in fact there is a whole fascinating group of very hardy species from the moorlands of New Zealand's South Island, the so-called 'whipcord' hebes, that have tiny, scale-like leaves. Leaf colour also varies; many have silver-grey leaves, some have dark-purple or red tones, others are variegated, while a few are golden-green, such as the whipcord *H. ochracea* 'James Stirling' (see right). Finally, we should mention flower colour, which is generally either white (like much of New Zealand's native flora) or blue-purple, although there are some pink-flowered varieties as well.

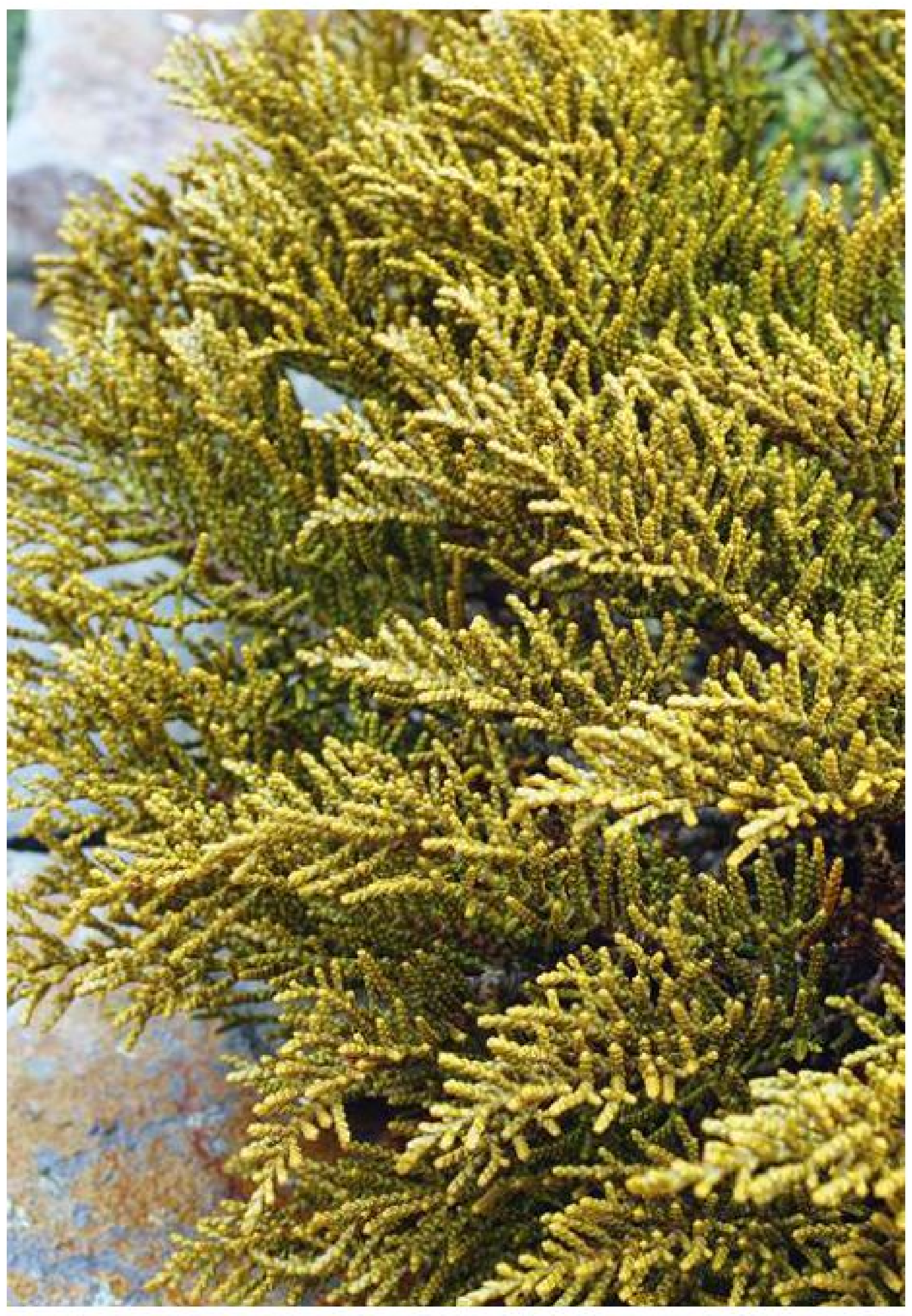
Hebes are extremely useful plants for filling in space as they tend to branch out to form rounded shapes; they can even appear to flow around objects such as posts. If they do have an Achilles heel, it's that they all have a relatively limited lifespan and don't take kindly to being cut back. Look at the base of an older hebe plant and although there may be some shoots on the lower branches, there is none of the fresh, young growth at the base that long-lived shrubs have. As it ages the hummock will eventually break open and become increasingly gappy. However, this will take ten years at least, and some smaller varieties are good for decades.

The best way to use hebes is to mix them with similar sized plants so when you do need to replace one, the gap won't be too large. The good news is they work with many different styles of planting. Their solidity contrasts beautifully with the wispiness of lower-growing grasses, such as *Deschampsia cespitosa;* those with silver foliage work well alongside Mediterranean plants, such as lavender; while in windy environments they can provide shelter and contrast for low perennials, such as *Rudbeckia fulgida*. Hebes may not fit with any prevailing fashion but they're too useful and good looking to be ignored.

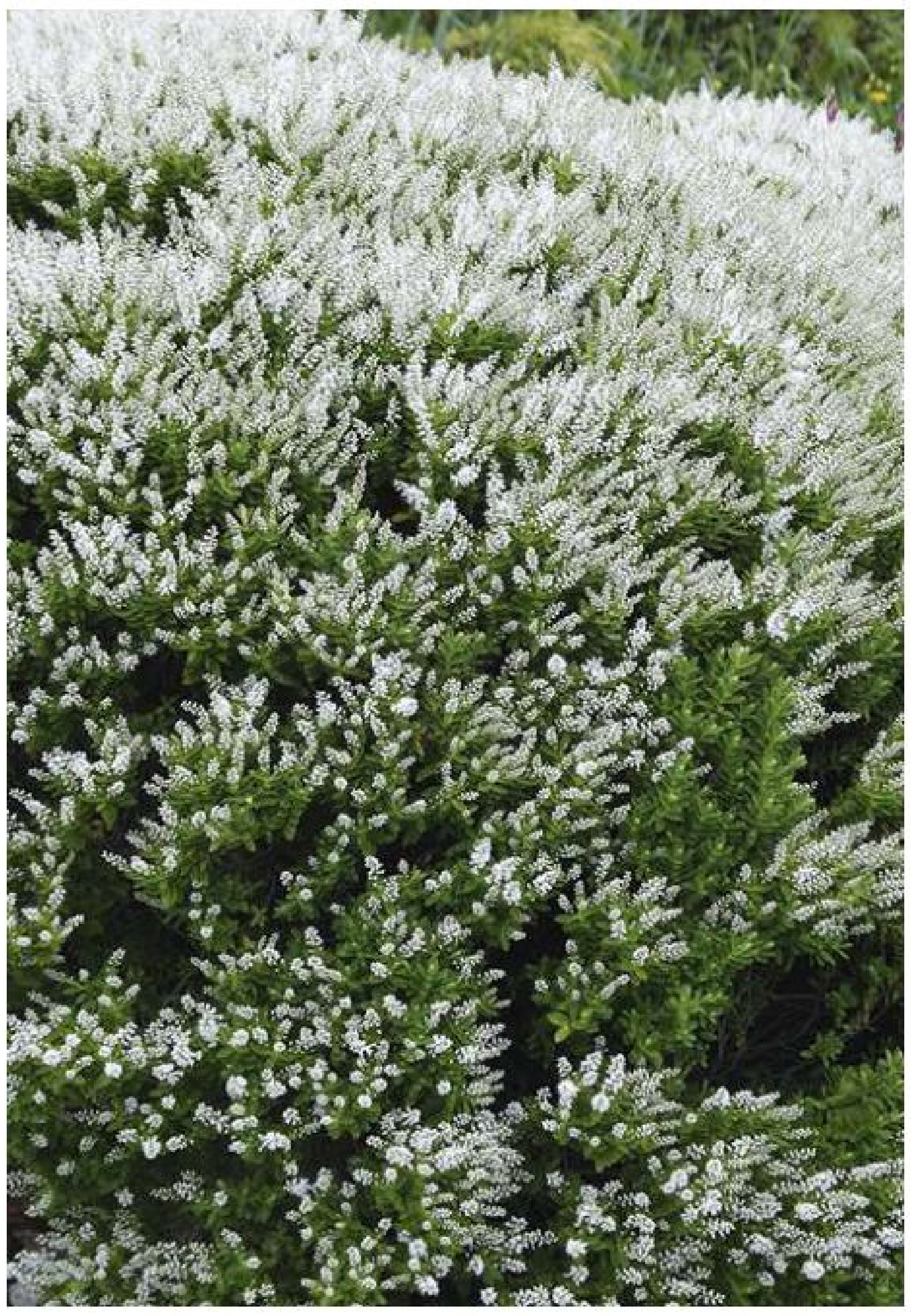
• Noël's recommendations for hebes continue over the next six pages.


TOM JOSLYN / ALAMY

H. rakaiensis
Forms a tight dome of light-green foliage, and produces white flowers from midsummer. Relatively hardy, it originates from the high moorland zone of New Zealand's South Island. 90cm. AGM. RHS H4.


MARTIN HUGHES-JONES / ALAMY

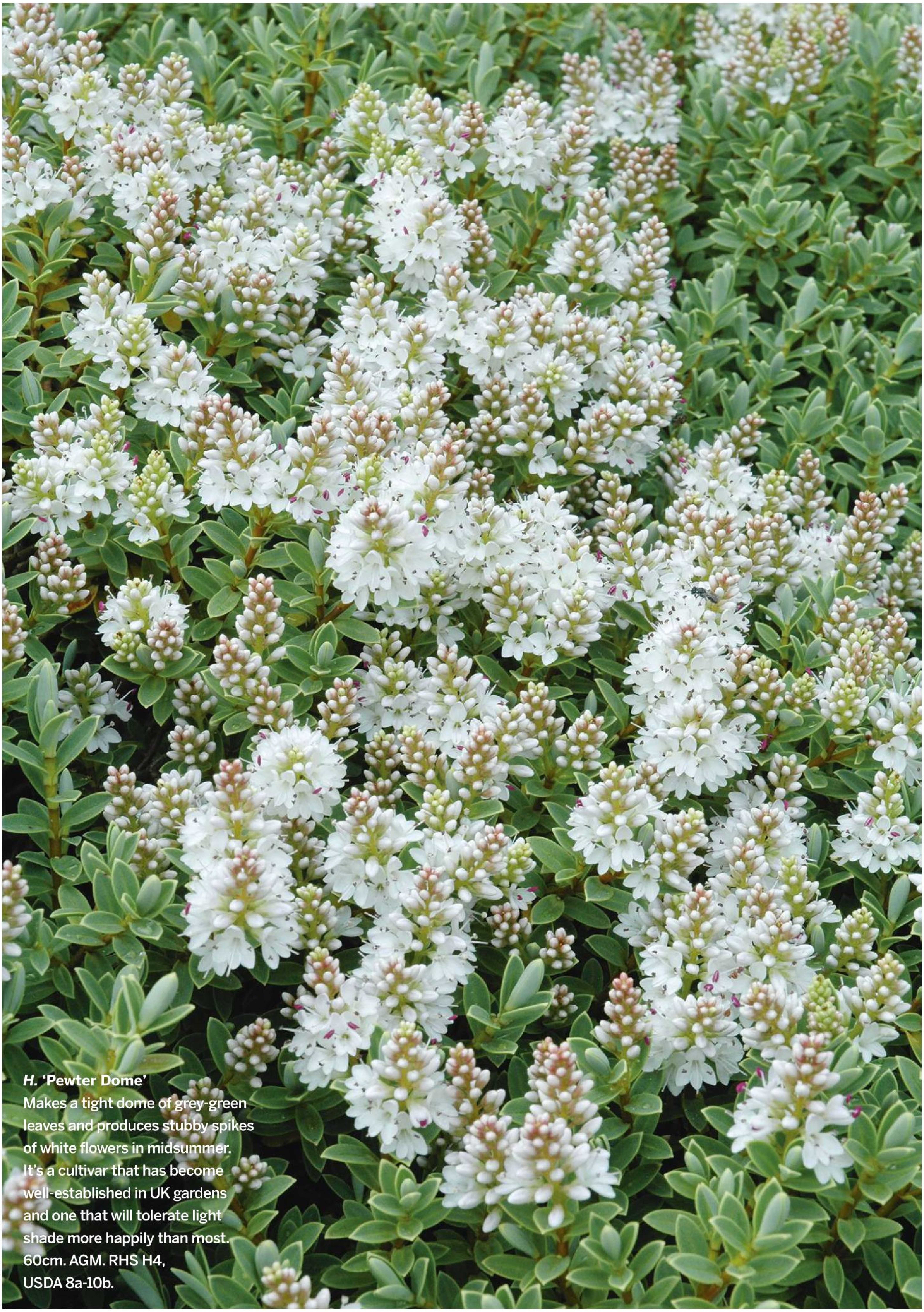
***H. ochracea* 'James Stirling'**
A robust garden plant with unusual yellow-toned 'whipcord' foliage and low-spreading habit. Flowers are very small and white. Distinctly hardier than average. 50cm x 80cm. AGM. USDA 6a-10a.


DAVE BEVAN / GAP PHOTOS

***H.* 'White Gem'**
A fairly large hybrid of *H. brachysiphon* with fresh-green leaves and white flowers in early summer. Its relatively upright habit means that it is a useful plant for low-level hedging. 1m. RHS H4, USDA 8b-10b.

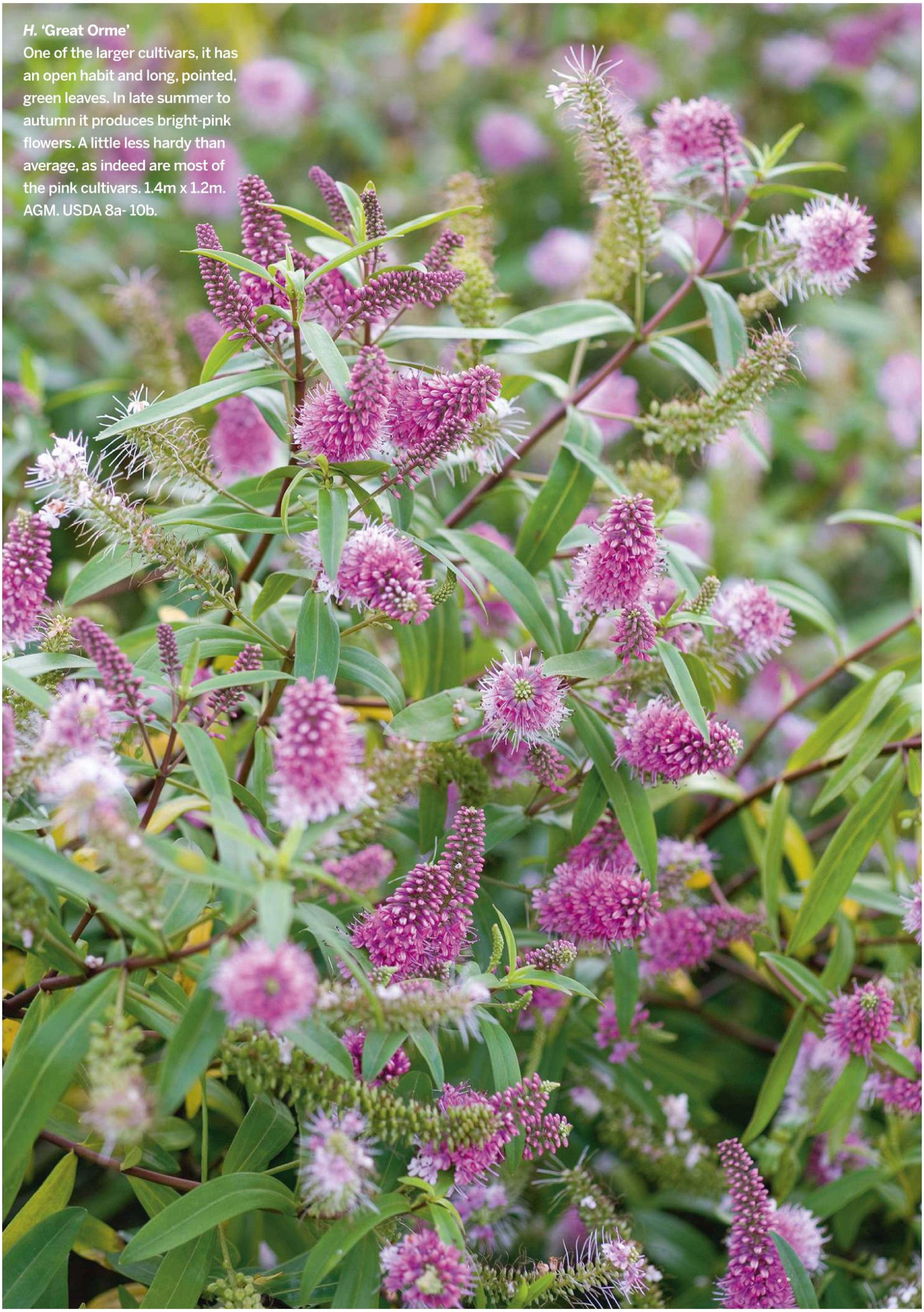
PETER STANLEY / GAP PHOTOS

***H.* 'Emerald Gem'**
Forms a compact dome of very small, dense, green foliage. As with all the very small-leaved hebes, its flowers, if they appear at all, are relatively insignificant. Considered hardier than average. 30cm x 30cm. AGM.



***H.* 'Pewter Dome'**
Makes a tight dome of grey-green leaves and produces stubby spikes of white flowers in midsummer. It's a cultivar that has become well-established in UK gardens and one that will tolerate light shade more happily than most. 60cm. AGM. RHS H4, USDA 8a-10b.

PLANTOGRAPHY / ALAMY

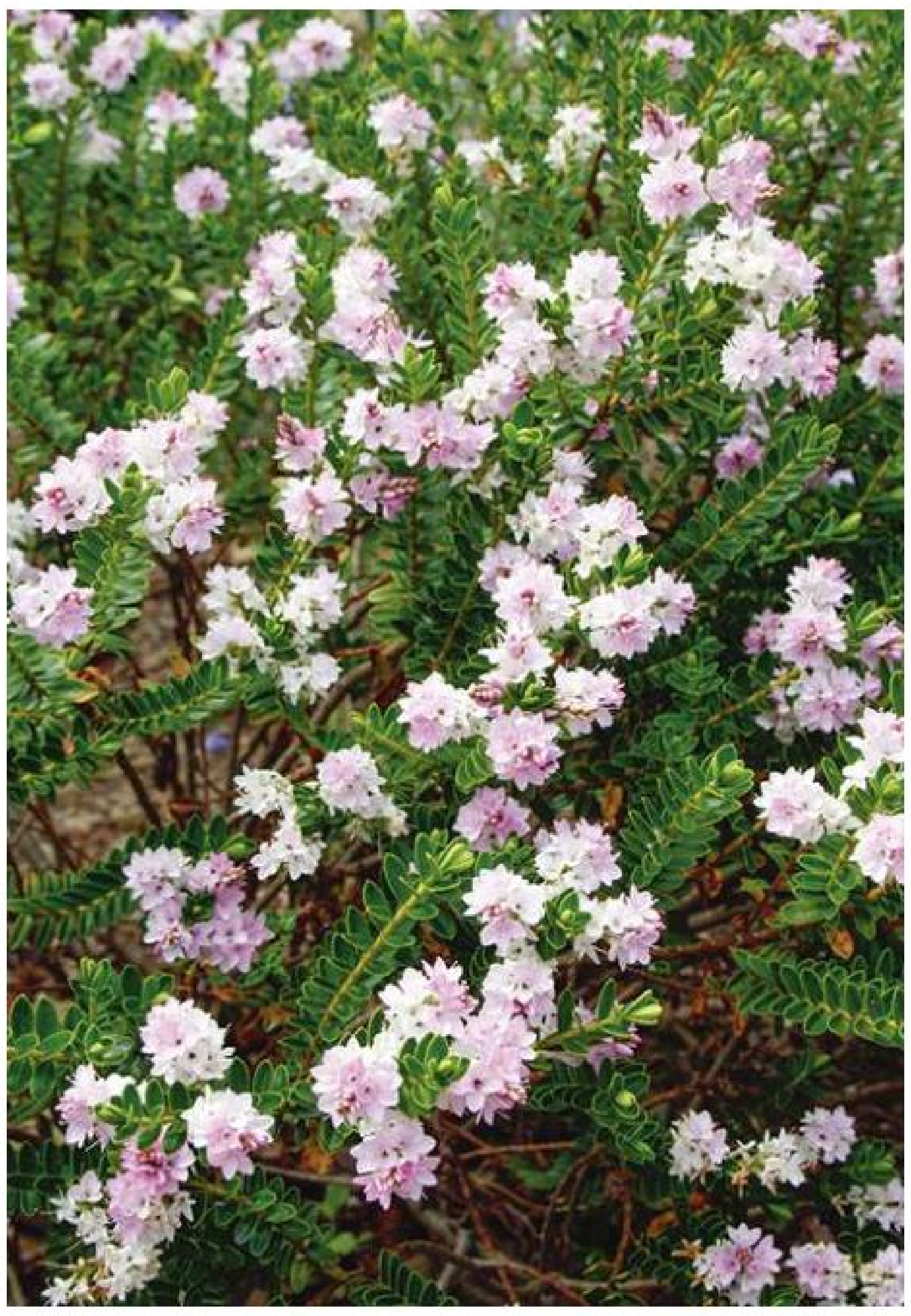


***H.* 'Great Orme'**
One of the larger cultivars, it has an open habit and long, pointed, green leaves. In late summer to autumn it produces bright-pink flowers. A little less hardy than average, as indeed are most of the pink cultivars. 1.4m x 1.2m. AGM. USDA 8a- 10b.

NIALL McDIARMID / ALAMY

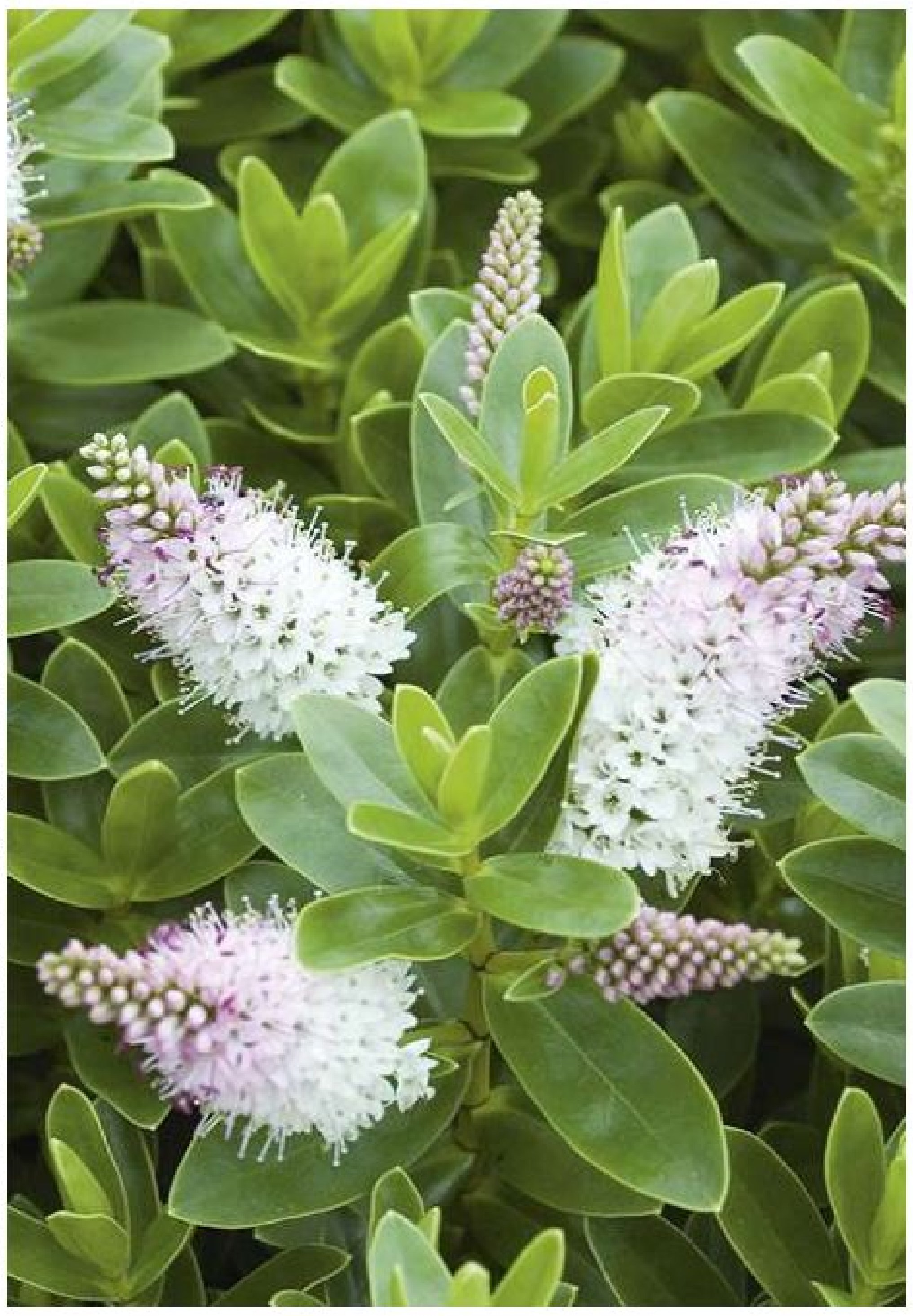
THE GARDEN COLLECTION/FLORA PRESS/LIZ EDDISON

H. 'Nicola's Blush'
A lovely cultivar with mid-green leaves that colour purple in winter. Its pink flowers fade to white, creating a two-tone display that can last off and on from early summer until late winter. 90cm. AGM. RHS H4, USDA 8a-10b.



MARTIN HUGHES-JONES / ALAMY

H. 'Wiri Cloud'
A small, low-growing plant that can be extremely useful as ground cover. Mid-green leaves combine with a profusion of pink flowers that fade to almost white in midsummer. 40cm. AGM. RHS H4.



VISIONS BV, NETHERLANDS / HILDE JANSSENS | EXCLUSIVITY ELBURG MEDIA

H. 'Oratia Beauty'
In midsummer pink buds open out to form attractive white flowers and these remain in bloom over a relatively long flowering period. Leaves are green and pointed.
80cm. AGM. RHS H4, USDA 8a-10b.

GEOFF KIDD / GAP PHOTOS

H. albicans
A popular cultivar for edging borders or for stylish ground cover. Short flower spikes are produced in midsummer but its dense, matt grey-green foliage is the real draw. 50cm x 50cm. AGM. USDA 9a-10b.

Cultivation

Given an open, sunny situation, hebes are generally unfussy. They cope well with westerly winds, which are strong but not cold, but they don't necessarily cope with the colder and drier easterly winds. If you are planting out in a very windy situation, you should opt for a small plant, the smaller the better, as a large plant that has become pot-bound will never establish a good enough root system to anchor it properly. For extremely wind-blown gardens, you might want to consider, growing one or two hebes in a sheltered spot, and then take cuttings from these to plant out in liberal quantities in more exposed areas. Remember, the first rule for coastal planting is density. Dense planting means that plants will mesh together as they grow and hold each other up. Once established, a mat of hebes can provide protection for physically weaker perennials, such as geraniums, that would normally be shredded by wind without a protective belt of plants around them.

The main issue with hebes is their hardiness. Most are borderline hardy to around -10ºC, although some can be hardy to around -15ºC, possibly more. As is generally the case with borderline hardy plants, a combination of cold and wet is far more damaging than cold on its own. Hebes make very good container plants but bear in mind that containers plants will be far more vulnerable to root freezing in severe cold so may need winter protection.

When it comes to soil, hebes are very easy to please; they have no preferences for acid or alkaline and do not need fertility – in fact low fertility will almost certainly prolong life. They do need good drainage and won't appreciate soggy clay soil. This doesn't mean that hebes are drought tolerant. And while it may be tempting to combine them with the grey-foliage of hummock-forming Mediterranean shrubs, this is only really an option in climates where summers combine moderate temperatures with rain. Hebes won't thrive in hot, dry regions.

Light pruning in spring will keep plants bushy, as will pruning after flowering. They are easy to propagate, using cuttings taken from this year's growth in summer. Once rooted and planted out in larger pots or a nursery bed, the growing tip should be removed to make the plant bush out. Plants can often flower the year after propagation. So fast and easy is propagation that hebes have sometimes even been used as bedding plants.

Downy mildew can be a problem in wet summers or locations with little air movement, but is rarely fatal. Affected areas need to be cut out of plants, which in any case will help to prevent future attacks, as poor ventilation tends to exacerbate the problem.

Find out more

A useful research paper 'Seasonal frost tolerance of Hebe species and cultivars' has been published by the *New Zealand Journal of Crop and Horticultural Science* and is available online at bit.ly/1Bs6kpN

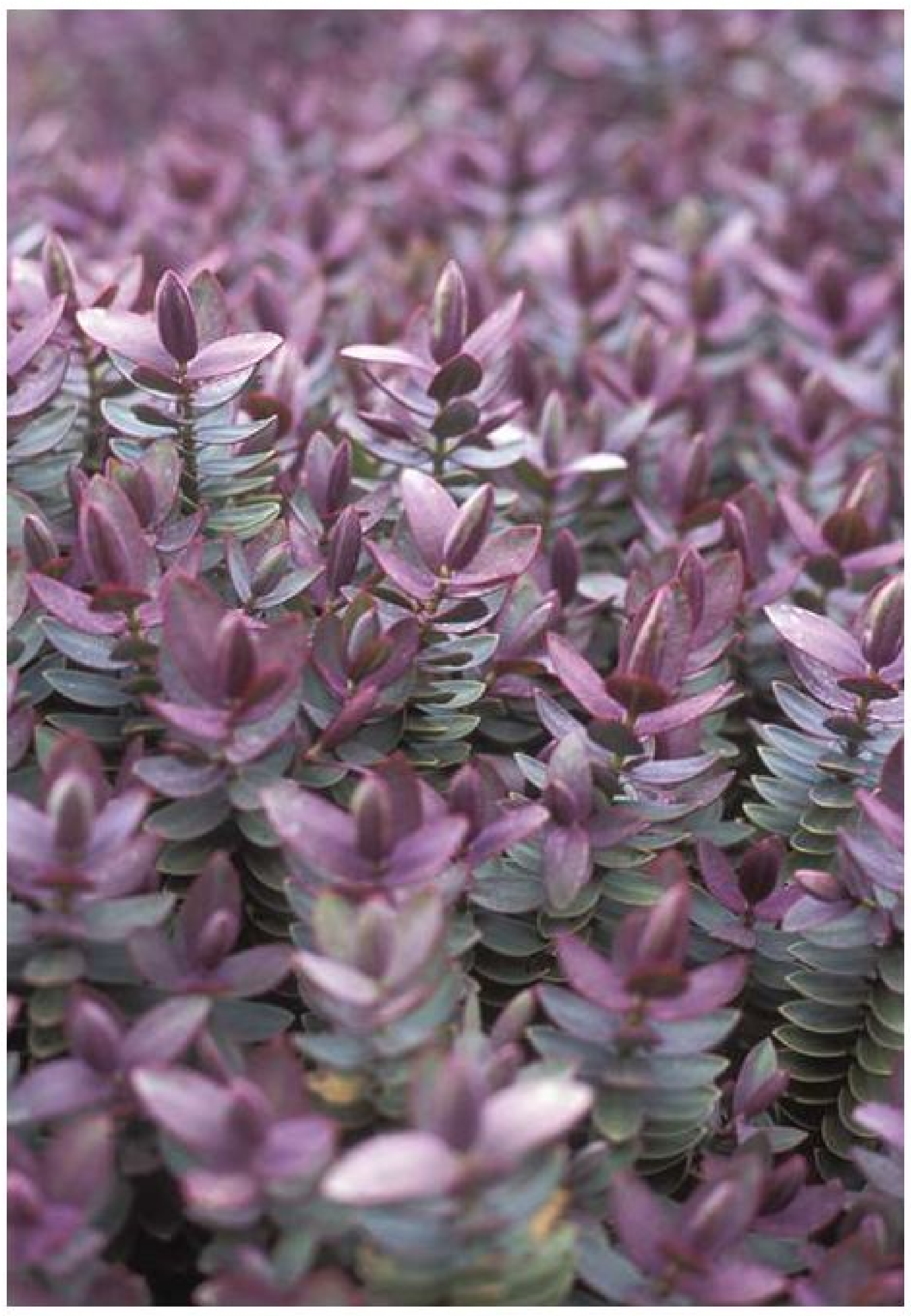
The website of the UK hebe society (hebesoc.org) has an excellent plant directory, information on cultivation, as well as links to research on hardiness and other topics being undertaken at Oregon State University.

Further reading

Hebes and Parahebes by Douglas Chalk (Timber Press, 1988). Advice on cultivation and propagation, now out of print, but available second hand.

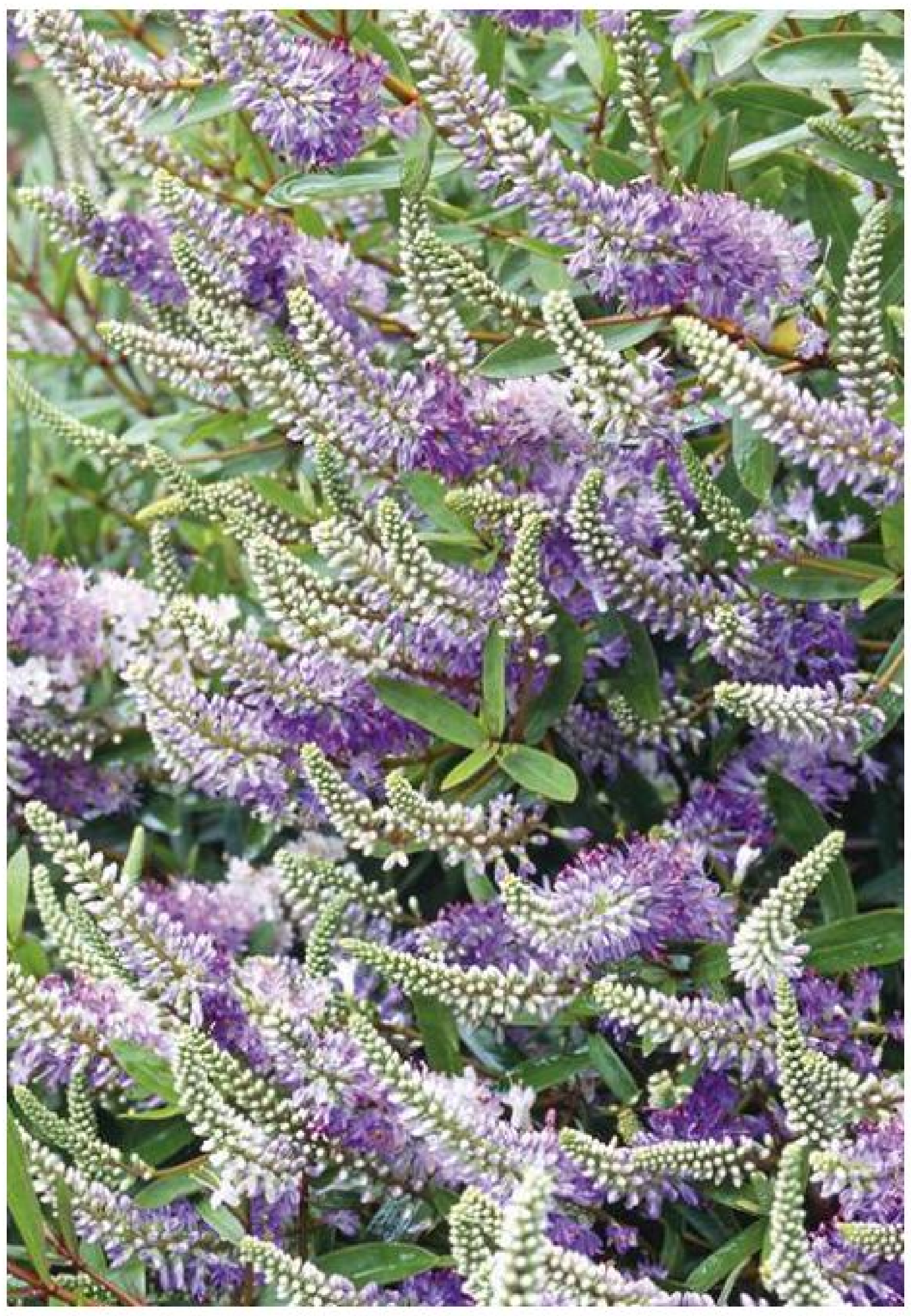
Where to see and buy

- **Garden Beauty**
  Hook Lane, Warsash, Southampton,
  Hampshire SO31 9HH.
  Tel 01489 559334,
  gardenbeauty.co.uk
- **Lynash Nurseries**
  Wall Ditch Lane, Boozer Pit,
  Merriott, Somerset TA16 5PW.
  Tel 01460 76643, lynash.co.uk
- **Perryhill Nurseries**
  Edenbridge Road, Hartfield,
  East Sussex TN7 4JP.
  Tel 01892 770377,
  perryhillnurseries.co.uk



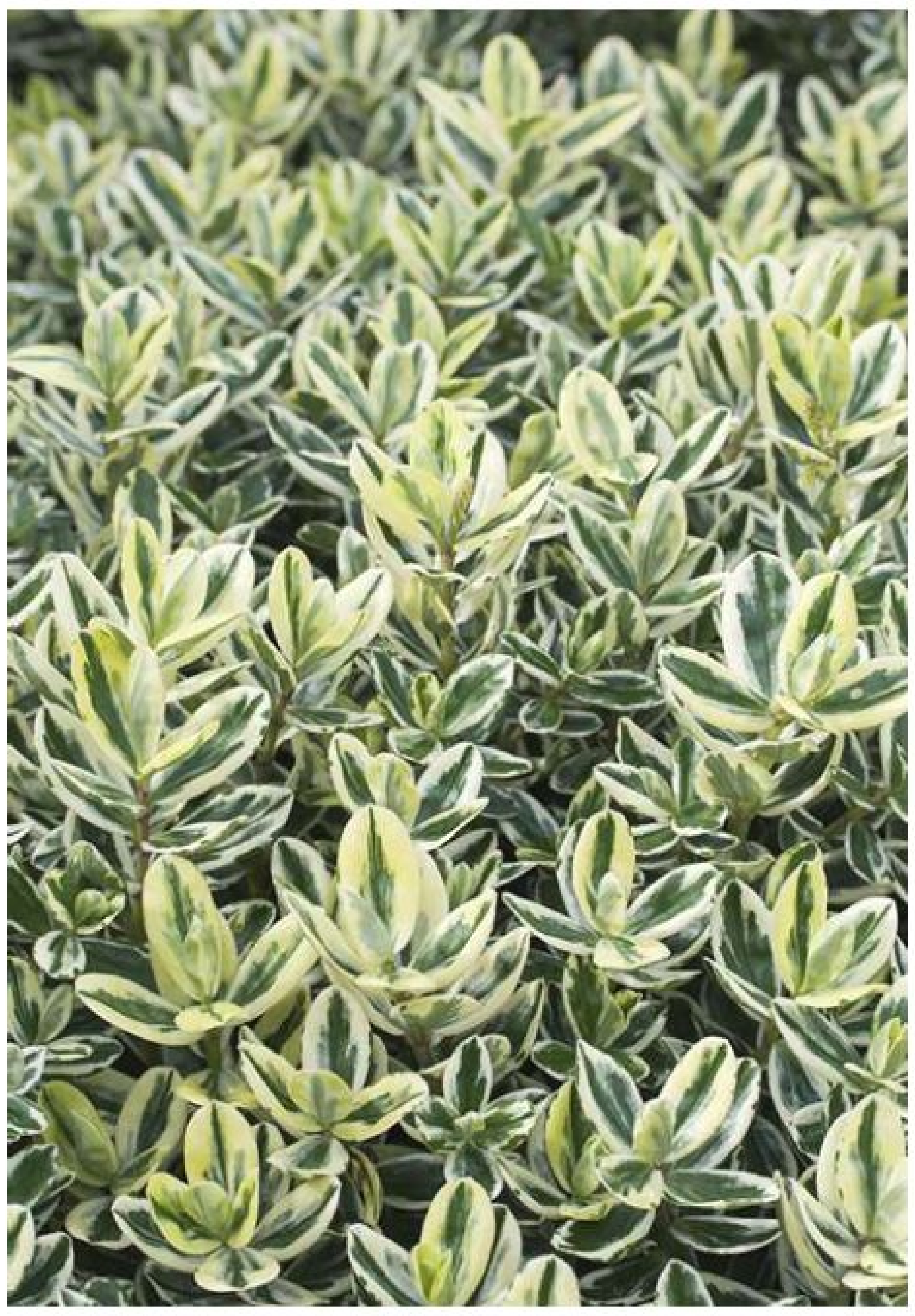
SARAH CUTTLE / GAP PHOTOS

***H.* 'Red Edge'**
Young leaves of this densely rounded shrub have a pink tone that remains on the leaves' margins as they mature. Pale-lilac flowers are produced on older plants in early summer. 70cm x 70cm. AGM. USDA 9a-10b.



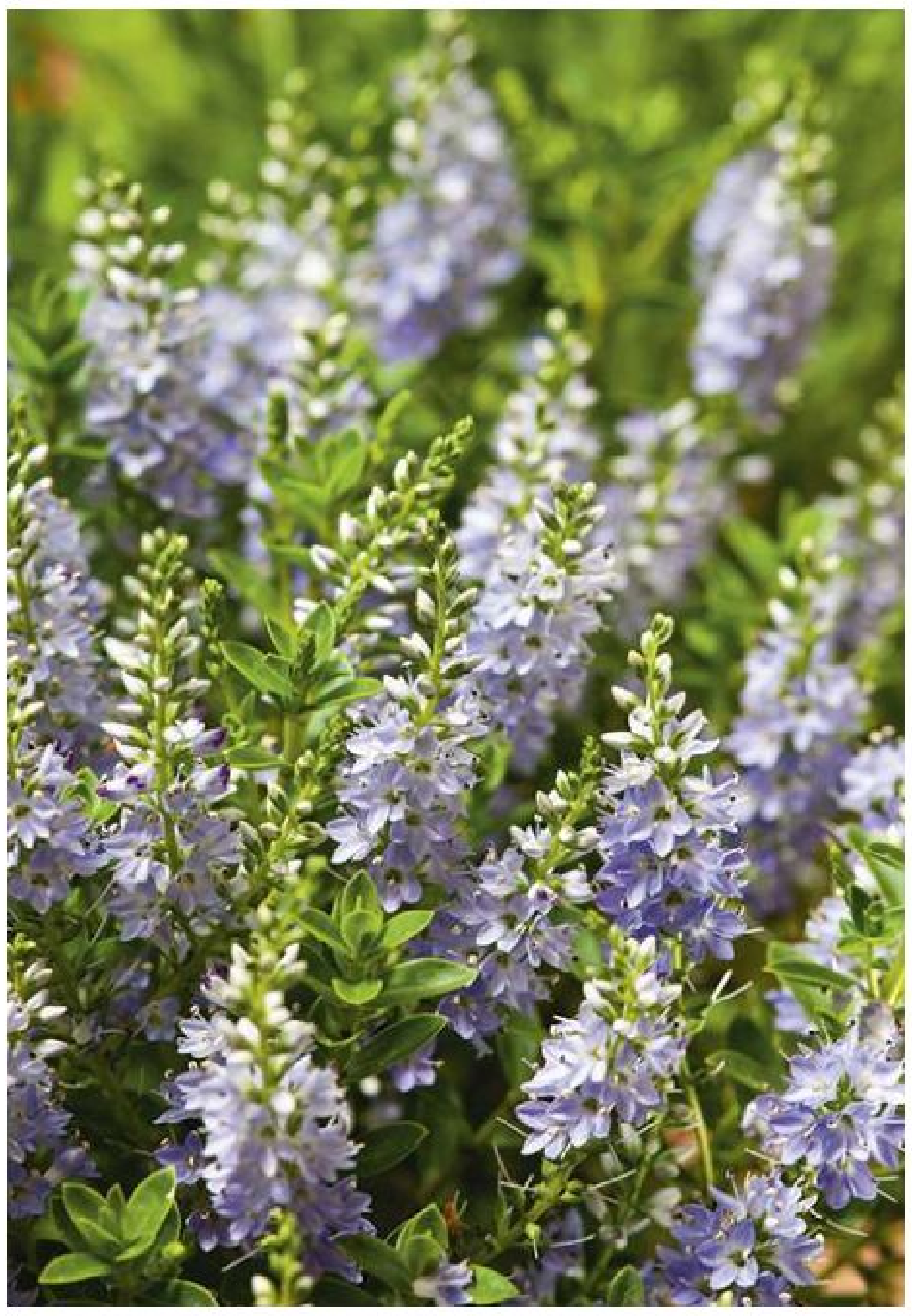
LEE THOMAS / GARDEN WORLD IMAGES

***H.* 'Mrs Winder'**
Another cultivar that generally is grown more for its foliage, which is especially dense and dark, than for its flowers. The purple tone of the foliage is particularly appreciated in a winter garden. 1m x 1m. AGM. RHS H4.



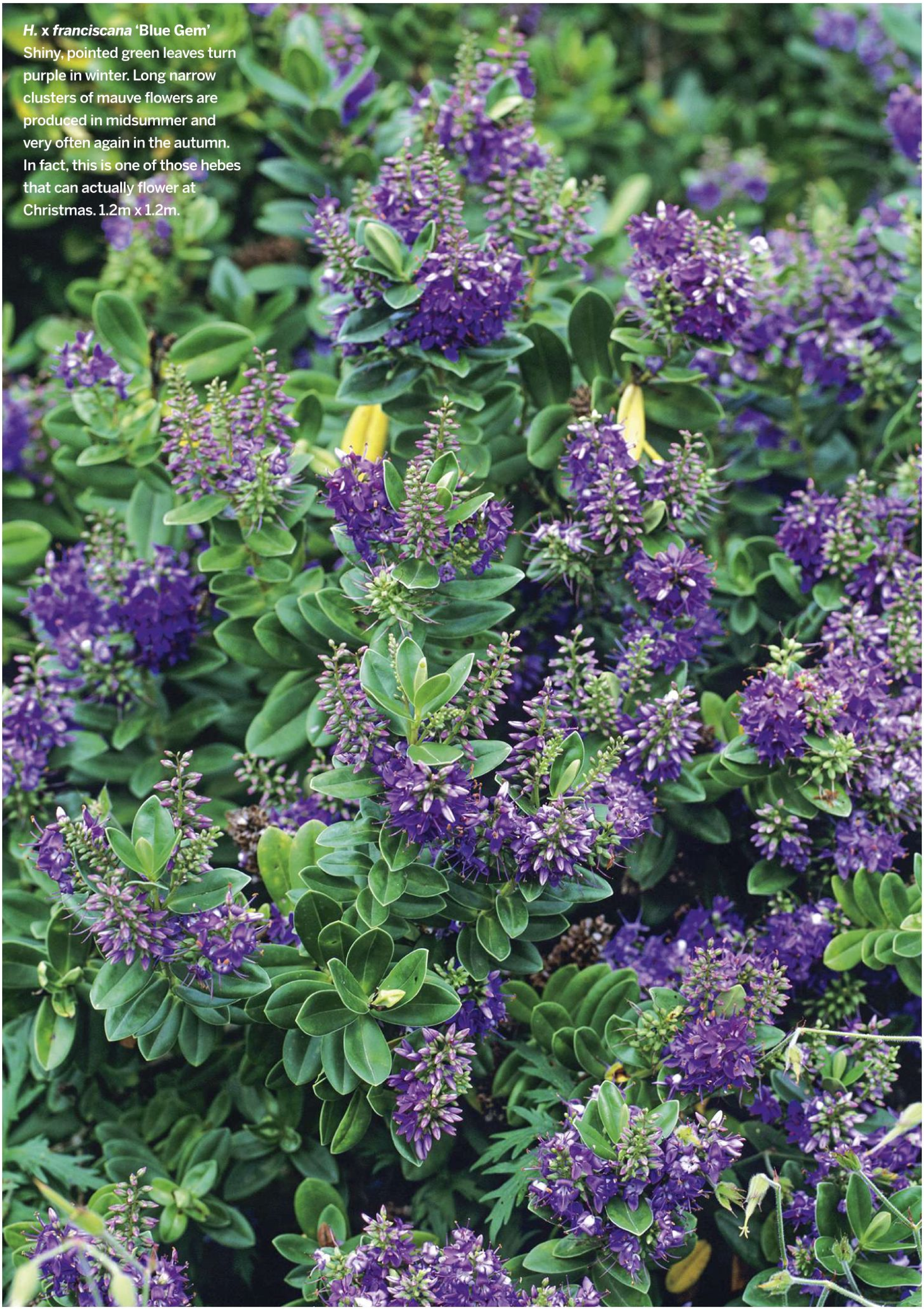
TREVOR SIMS / GARDEN WORLD IMAGES

***H.* x *andersonii* 'Andersonii Variegata'**
A cultivar that dates back to the 1860s. It quickly forms a compact mound of variegated foliage and bears light-purple flowers in midsummer that gradually fade to white. Less hardy than average. 2m.



JOHN GLOVER / ALAMY

***H.* 'Margret'**
Mauve-blue flowers that fade to white adorn this compact hebe from mid to late summer. It was raised in Yorkshire, which is a good recommendation for its hardiness. 50cm. AGM. USDA 6a-10a.



***H.* x *franciscana* 'Blue Gem'**
Shiny, pointed green leaves turn purple in winter. Long narrow clusters of mauve flowers are produced in midsummer and very often again in the autumn. In fact, this is one of those hebes that can actually flower at Christmas. 1.2m x 1.2m.

LEIGH CLAPP / GAP PHOTOS

Todd Longstaffe-Gowan

Landscape designer, author, lecturer, historian, conservationist, compulsive collector – the Canadian polymath allows us to peel back some of his many layers

WORDS CAMILLA SWIFT PORTRAIT CHARLIE HOPKINSON

The door of a beautifully restored Georgian house, situated somewhat incongruously on east London's Mile End Road, opens on to a glorious cabinet of curiosities: the home of Todd Longstaffe-Gowan, landscape designer and compulsive collector. Todd and Tim Knox, his partner of 27 years, revel in juxtaposing things that shouldn't be: English and continental sculpture and pictures, a great auk's egg, an ostrich skeleton, a case of dried starfish. Pieces could be written about just this, but not here, not now.

Collecting is one facet of this Renaissance man. Todd is best known for his sublime interpretation and restorations of classical landscapes for clients at home and abroad, including Charles Saatchi, Jacob Rothschild and the Boboli Gardens in Florence. Gardens adviser for Historic Royal Palaces, president of London Parks & Gardens Trust, author and lecturer, he talks with the quiet intensity of a true academic who takes his knowledge seriously, but wears it lightly.

His gardens, he says, are informed by multiple layers of training: as an architect, landscape architect, geographer and historian. Todd loves layers, in life, and in landscape. "Most landscapes are elaborate and prescriptive," he says. "I try to strip away, not add. Often the simplest solutions are the most eloquent." He likes landscapes that change constantly. "If you like static compositions you should never enter gardening. It's odd," he muses, "that gardeners on the whole are so conservative." Colour blind, he relies on shape. "A lot of my work is to do with sculpture. I like gardens with a sense of humour, lightness of touch. My general aesthetic is unkempt, a natural tangle."

To whit his own small garden. "I didn't want an 18th-century garden to go with this house," he says. "I wanted everything to be overgrown." It is. Entering the front gate you are met with a glorious confusion of roses, wisteria, olive and fig trees, bushy evergreens – "our own small paradise" – the back garden similarly a tangle of clematis, boxwood and dense tree ferns, recalling Todd's peripatetically exotic childhood spent in Santiago, Panama and the West Indies. All with amazing gardens, where from an early age he explored, collecting, arranging and planting things – giant sunflowers with his grandfather a particular favourite.

He hated school but loved studying, and flourished at university, in Manitoba, followed by Harvard and University College, London, where he read environmental studies, landscape architecture and historical geography. "An inverted pyramid of learning with each subject increasingly less commercially viable," he admits. About to "slide into another course" he remained confident "something would come up", which it did: a landscaping job for businessman Asil Nadir, followed by seven years with garden designer Elizabeth Banks. His interest in the conservation of historic landscapes was ignited by the great gales of 1987, after which he set up on his own, sharing a studio with Tom Stuart-Smith and Jinny Blom, which he does to this day.

For 25 years he has worked as adviser to Historic Royal Palaces. Relishing the constraints of historical sites, he enjoys peeling back unsympathetic layers, reviving rich fragments of the past to use in a contemporary way, as with the newly restored Wiggly Walk at Kensington Palace. "I don't like slavish recreations of things we don't know enough about, when we don't know what they were meant to be. A record of a garden made is never a record of that garden a year later." And he thrives on being a player in a bigger firmament, a mote of dust in a layer. "I work with monuments, I don't create them," he says.

Then there's a parallel passion for London squares, and gardens he first discovered out of a train window, aged 13. A microcosm of London, their historical significance much undervalued; "looked at by everyone, but not seen". A current, long-term project involves reassessing John Nash's design for Regent's Park, reopening the vista between the terraces and the park. "We ask too much of our open spaces, cluttering them with superfluous public sculpture and inappropriate planting, compartmentalising them for adults, children and dogs. We need breathing space in this town. Sometimes you have to be brave to do, apparently, nothing," says Todd.

Todd takes an unusually scholarly approach to landscape design – as indeed with everything he does. His nomadic childhood, which taught him to be comfortable anywhere, has also given him a great and informed enthusiasm for a wide variety of interests, from natural history to art, architecture and ethnography, each of which he pursues with the same enormous zeal. And as if all this isn't enough Todd has been known to tap dance, most memorably for Canadian Premier Pierre Trudeau and his family. Dressed in a crocodile suit. But that, too, is another story. □

USEFUL INFORMATION

Todd Longstaffe-Gowan Landscape Design, Greenhill House,
Greenhill Rents, 90-93 Cowcross Street, London EC1M 6BF.
Tel 020 7253 2100, tlg-landscape.co.uk

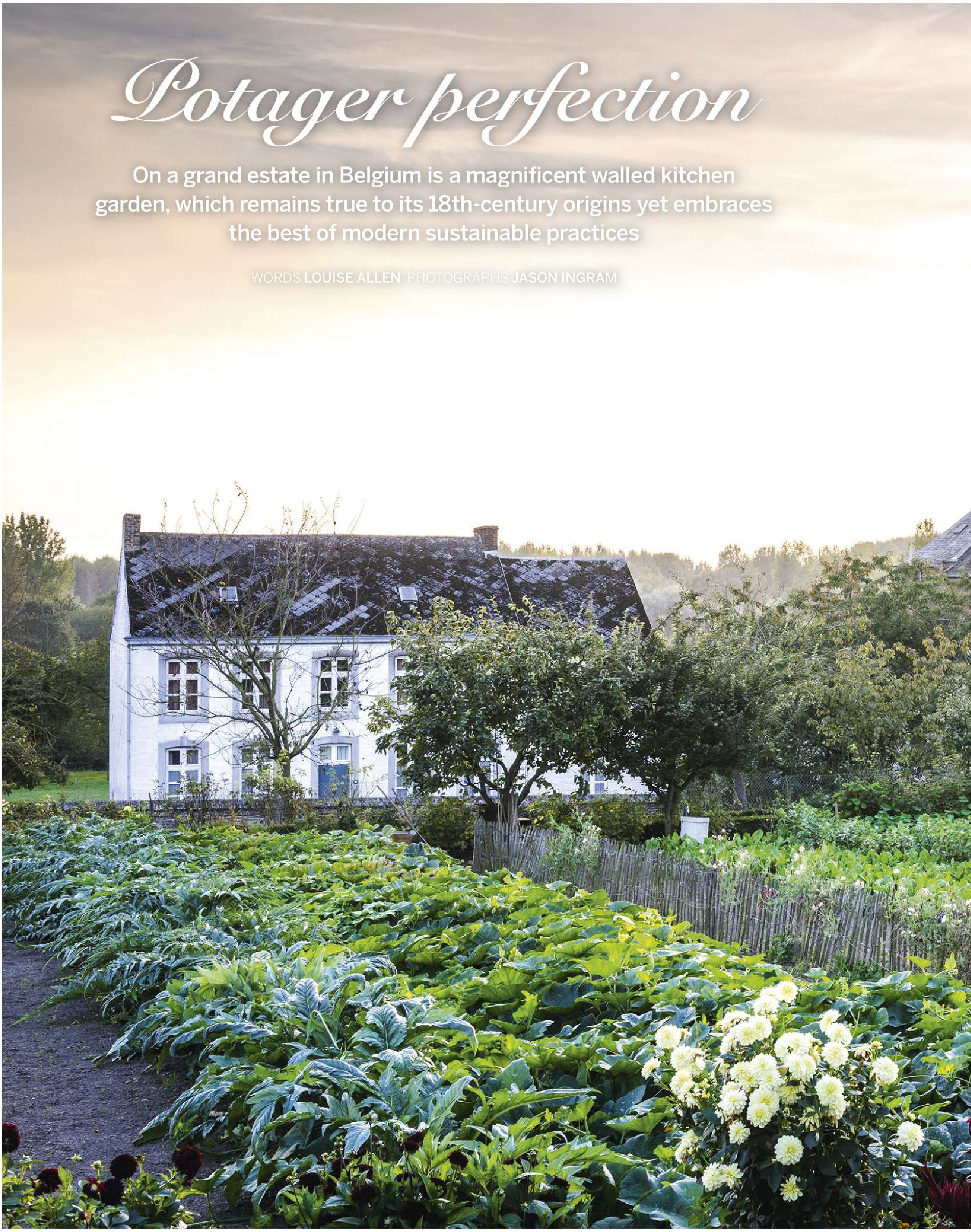
NEXT MONTH Community gardener, Lutfun Hussain.

"Most landscapes are elaborate and prescriptive. I try to strip away, not add. Often the simplest solutions are the most eloquent"

Potager perfection

On a grand estate in Belgium is a magnificent walled kitchen garden, which remains true to its 18th-century origins yet embraces the best of modern sustainable practices

WORDS **LOUISE ALLEN** PHOTOGRAPHS **JASON INGRAM**



Looking out across the long, wide rows of fruit, vegetables and flowers in the kitchen garden the view gives on the church and the village of Heers-Heks.

In brief

Name Kasteel Hex.
What 18th-century house with extensive formal gardens and a walled kitchen garden.
Where Heers-Heks, Belgium.
Size 148 acres, including a four-acre walled kitchen garden.
Soil Heavy soil.
Climate Mild winters and moderate summer temperatures. Walled garden does produce a wamer microclimate .
Hardiness rating USDA 8b.

There is a buzz in the air when we arrive at Hex. Estate workers meet and greet gardeners from across northern Europe as they park their cars in the cherry orchard, and there is a palpable sense of excitement. The reason is the twice yearly plant fair, the only time the garden is open to the public.

As you head up the drive you catch your first sight of Kasteel Hex. The 18th-century house looks out on the parterre garden that was redesigned in the 1990s by renowned Belgian landscape designer, Jacques Wirtz. Tightly clipped yew hedges and carefully trained roses combine beautifully with the crisp, clean lines of the house. On the far side of the drive, Welsh black sheep and Aberdeen Angus cattle graze, while the odd chicken scratches around your feet. It is this blend of the formal and informal that makes Hex utterly enchanting.

The majority of visitors begin by exploring the fair that is arranged along the allée and in the courtyard and stables around the house, but as you turn away from the plant stands you are led towards the French gardens at the rear of the house. A pair of gardeners' lodges nestle at one end, against a backdrop of deep purple beech. A pretty wrought iron gate and an intricate arch clad in roses draw the eye onwards, the roses growing either side along a baroque balustrade. Already you sense that there is so much more to Hex, and as you push open the gate you look down on the kitchen garden with the village of Heks beyond. Descend the steps and prepare to experience a kitchen garden on a magnificent scale.

The kitchen garden is at the heart of family life for Count and Countess Ghislain d'Ursel and their three children. The Count describes it as the core of the house and garden, providing all the fresh produce and flowers for the family. Everyone working on the estate is also welcome to harvest from the garden, and everyone has a favourite crop. Throughout the summer the family gravitate to the kitchen garden, which is also home to a swimming pool, tennis court and dining area.

The kitchen garden is beautiful, yet utilitarian. It is gardening for volume, the layout hardly differing from the original 18th-century garden, with some of those

Continued on page 78 ▷

Sustainable practices

It is easy to look at the kitchen garden at Hex and feel that one has stepped back in time, but many of the techniques are based on relatively recent introductions that are aiming to make the kitchen garden more sustainable.

- A 'bee hotel' of hollow stems and deadwood mimicking favourable nesting sites for various bee species is located above the kitchen garden and is surrounded by a small wild flower meadow. This is in addition to the estate beehives.
- A 'no-dig' policy has been adopted and is adhered to as much as possible.
- All of the beds in the kitchen garden are mulched in the winter with a thick layer of compost produced in the garden.
- Watering is kept to a minimum in the kitchen garden, with spot watering being limited to newly planted plants.
- The gardeners make liquid feed, which is applied to encourage strong plants.

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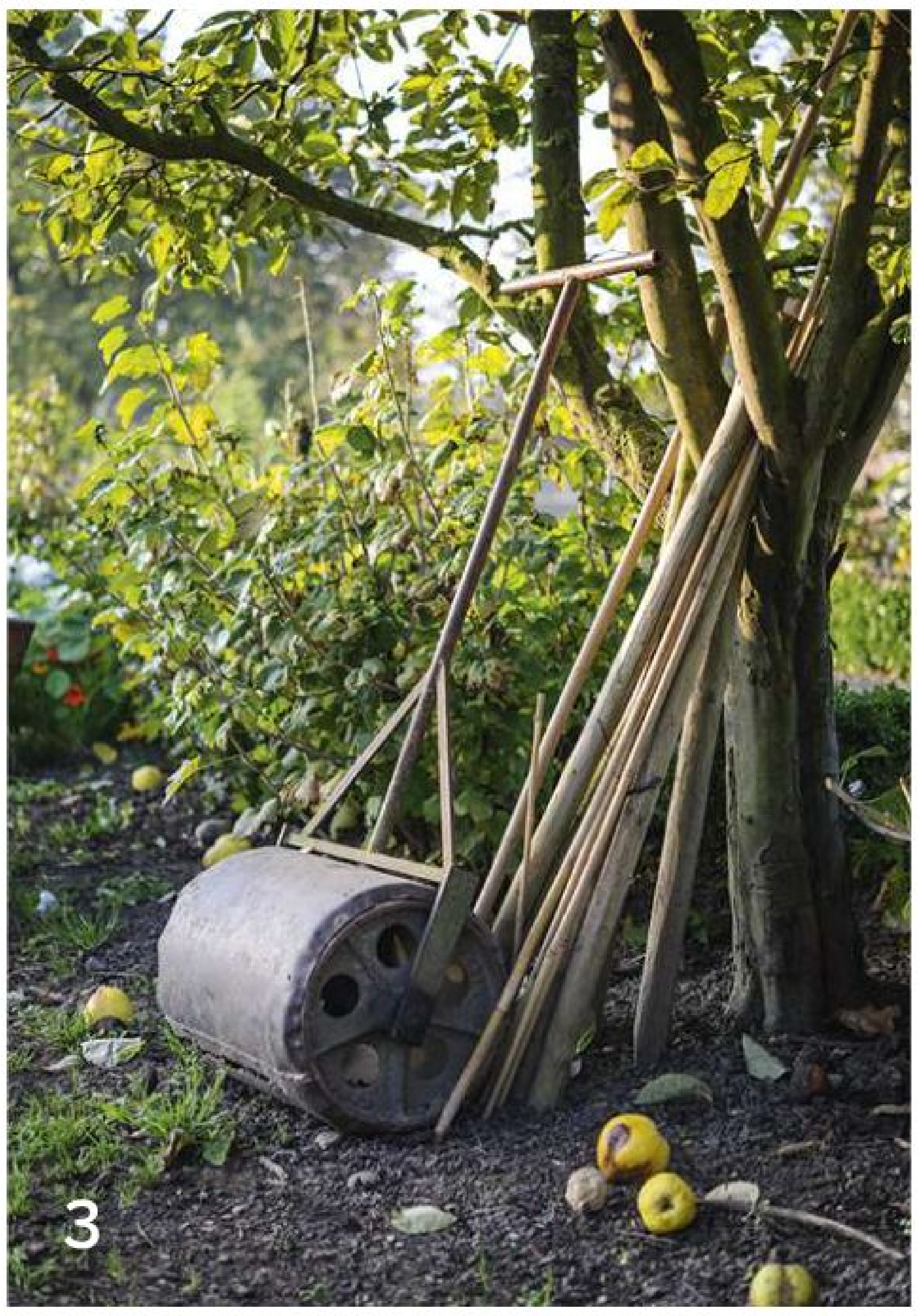
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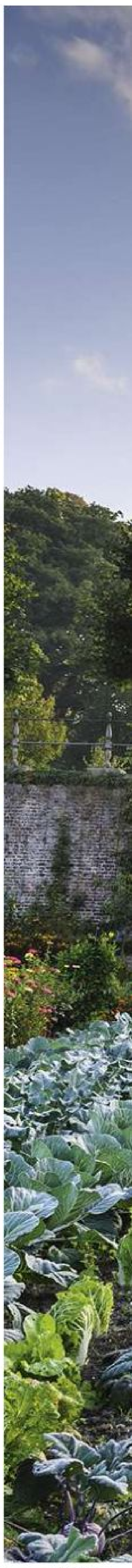

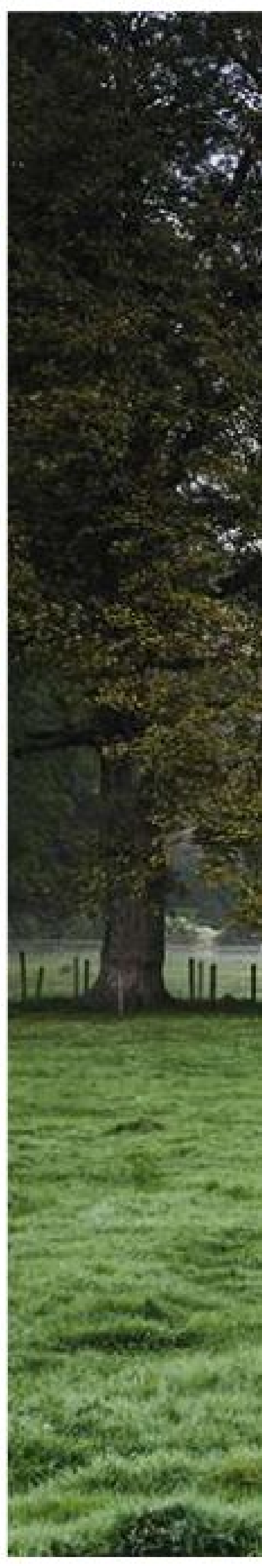

1 The glasshouse is used to sow vegetables and flowers and also houses the Countess's collection of scented pelargoniums.

2 The gardeners harvest vegetables each day and deliver them to the kitchen in wicker harvesting baskets.

3 An old garden roller sits alongside a bundle of stakes that are awaiting use in the kitchen garden.

4 Welsh black sheep graze the land in front of the drive and the parterre at Kasteel Hex. Mature trees dot the pasture.

5 Bold, bright flowers are grown for cutting for the house, and are nestled in among rows of vegetables and herbs.

6 Long, wide rows of vegetables are a key feature of the garden, along with the 18th-century wall and the vegetable cellars.

It is gardening for volume, the layout hardly differing from the original 18th-century kitchen garden

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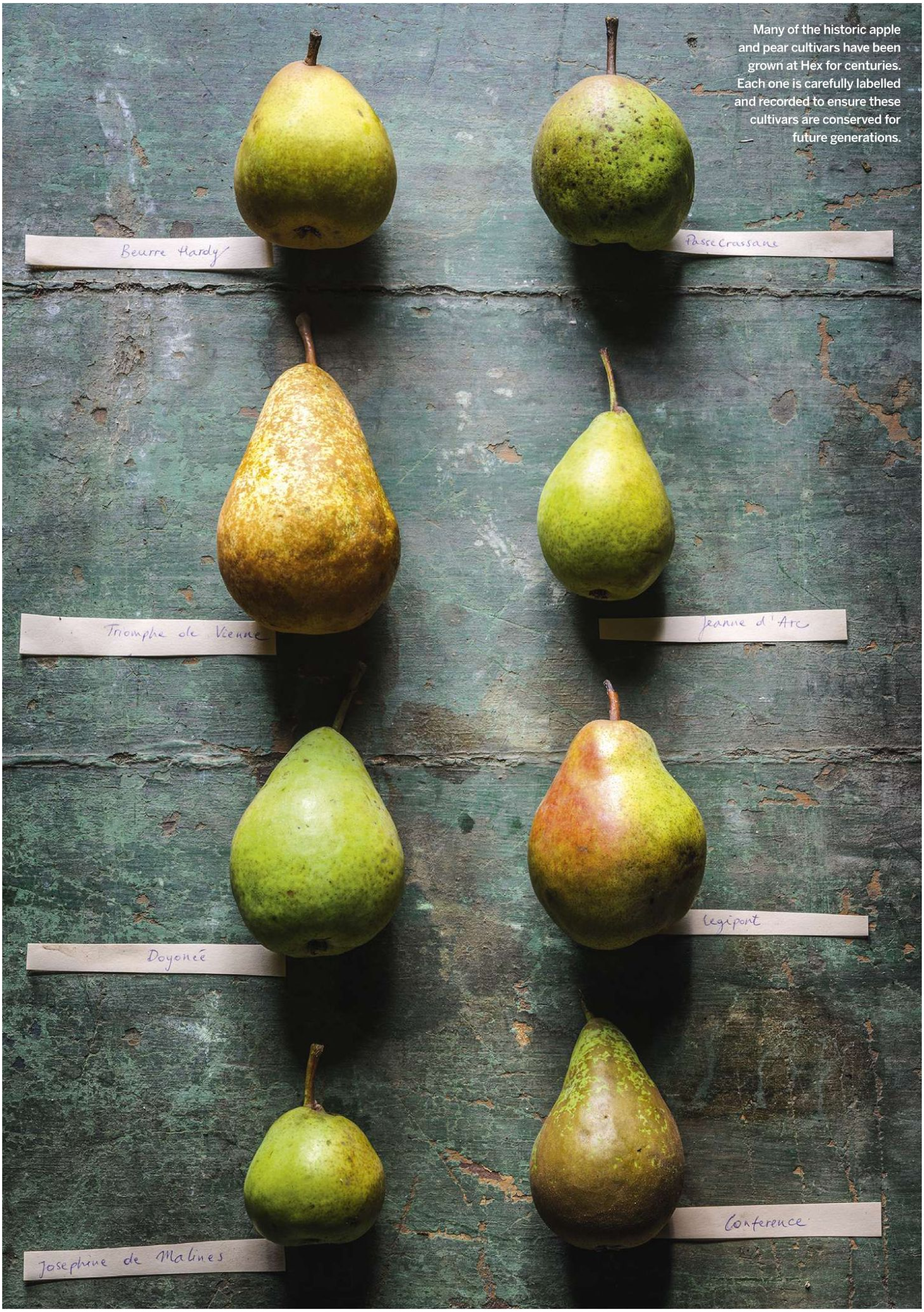
Sterappel
Notarisappel
Reinette d'Escadre
Streeping
Courte Pendu
Jonathan
Winterbanaan
Boskoop


Beurre Hardy
Passe Crassane
Triomphe de Vienne
Jeanne d'Arc
Doyonée
Legipont
Josephine de Malines
Conference

Many of the historic apple and pear cultivars have been grown at Hex for centuries. Each one is carefully labelled and recorded to ensure these cultivars are conserved for future generations.

The coming together of ideas has led to a new way of gardening at Hex

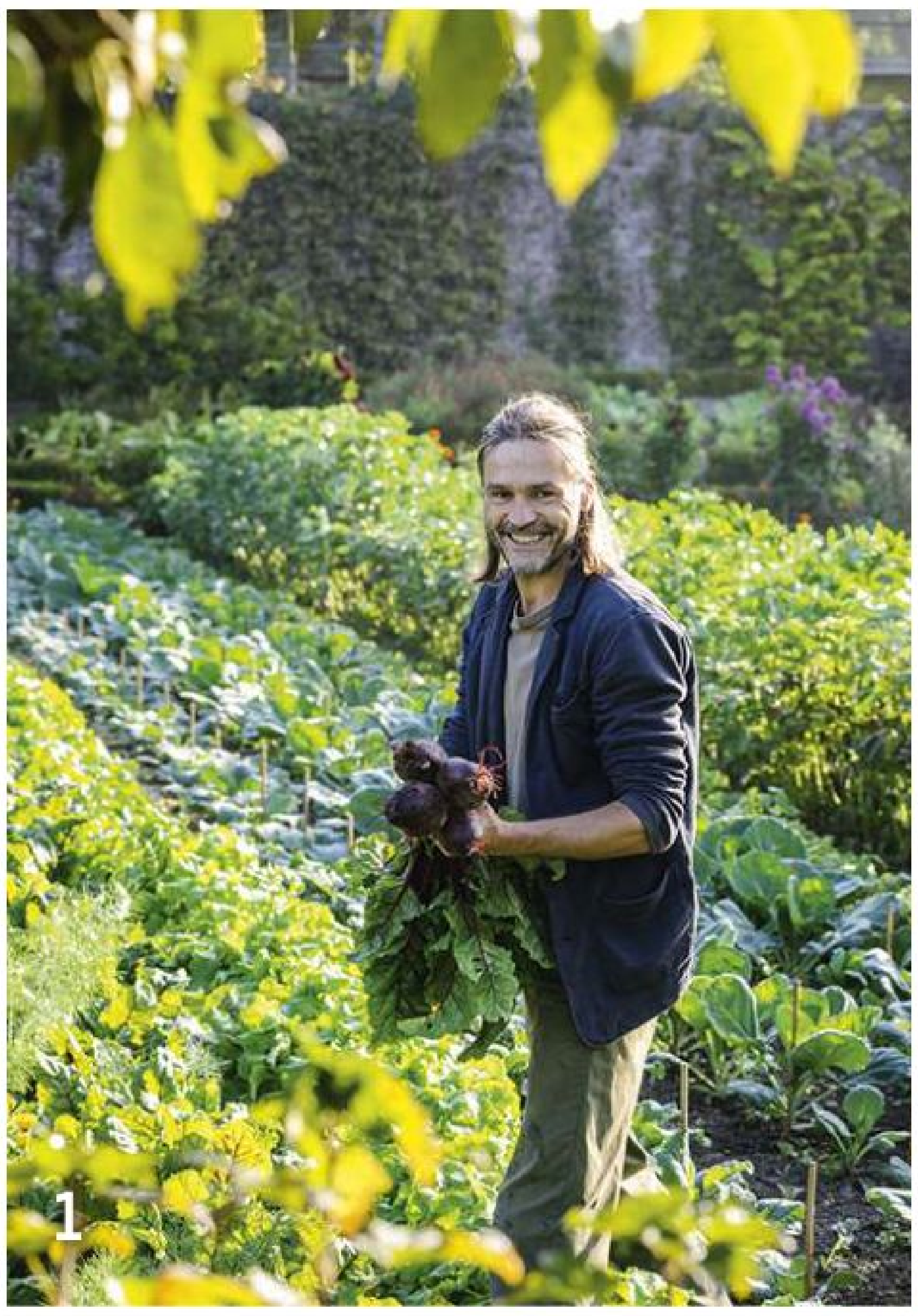
▷ techniques still in use today. The central level is dominated by long, wide rows of vegetables that sit next to currants and raspberries and bold, colourful dahlias; this mix of fruit, flowers and vegetables is repeated throughout. Years of careful training is evident among the fruit trees and throughout the orchard plantings. Perhaps the most impressive tree is a grand old mulberry, propped and heavily laden with fruit. On a lower level is a narrow orchard where sheep graze beside the covered well.

The 250m-long kitchen garden is looked after by just two gardeners. Gust is younger and brings his knowledge and passion for organic, ecological gardening, while Justin lends his experience of the historic fruit and vegetable varieties that have been grown for generations. The coming together of ideas has led to a new way of gardening at Hex, and many of the sustainable approaches are now being applied to the wider estate.

At the far end of the kitchen garden sits a long propagation house, a run of cold frames for hardening off young plants and a conservatory for growing figs. The original frost-free vegetable cellar still exists; at the end of October it comes into use to store the harvest through the winter, including parsnips, celery, kale, pumpkins and endive.

Just beyond the kitchen garden is a bee garden, home to the estate beehives, and above that is a small wildflower meadow. Once again you are experiencing Hex at its very best – the juxtaposition of formal and informal, and the desire to be ecological but also seriously productive. It celebrates the very best of gardening, and is incredibly charming and truly beautiful. □

USEFUL INFORMATION
Open The Hex Festival of Rare Plants takes place on 12-13 September 2015.
Address Kasteel Hex,
B-3870 Heers-Heks, Belgium.
Tel +32 (0)12 74 73 41.
Website hex.be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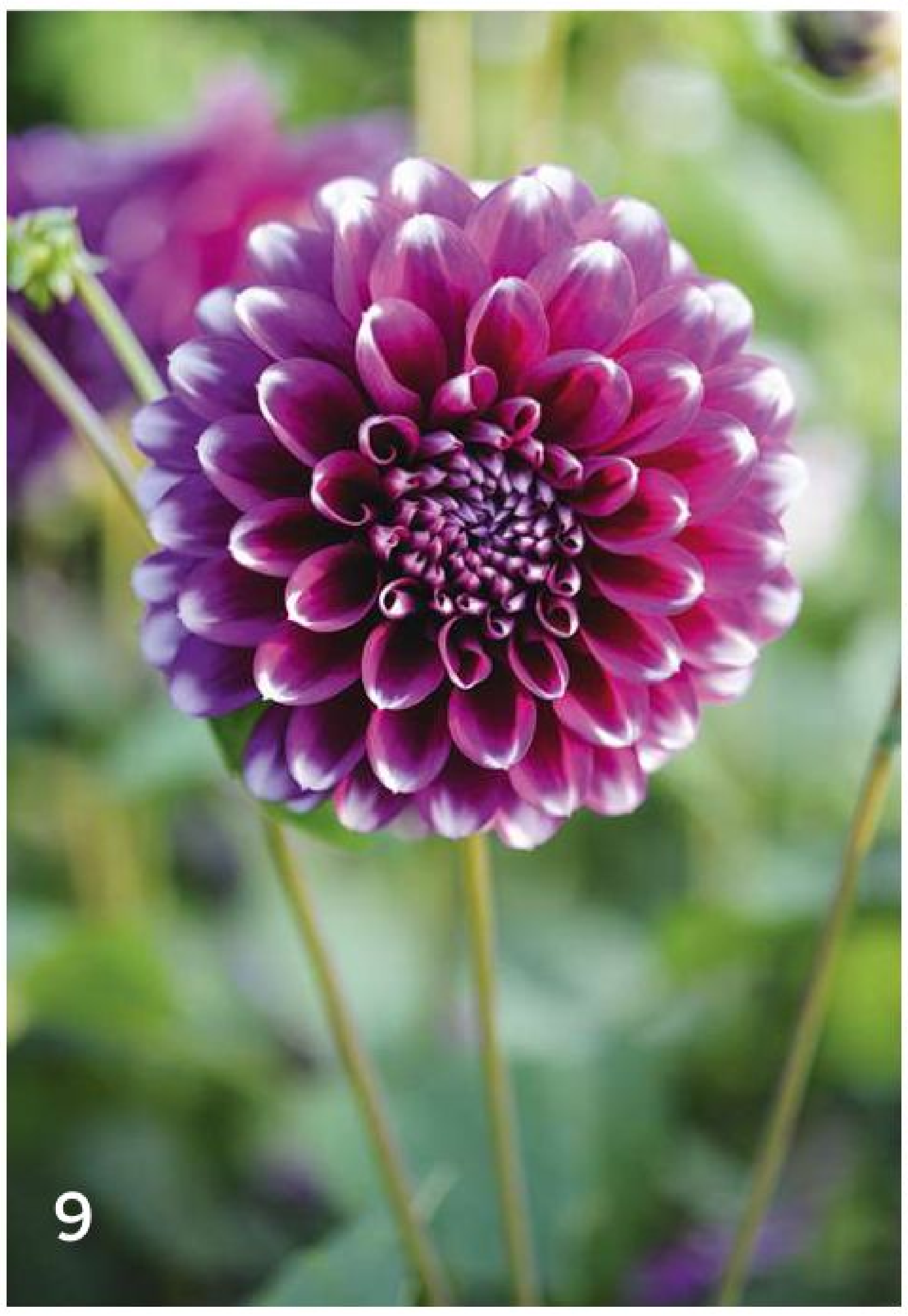
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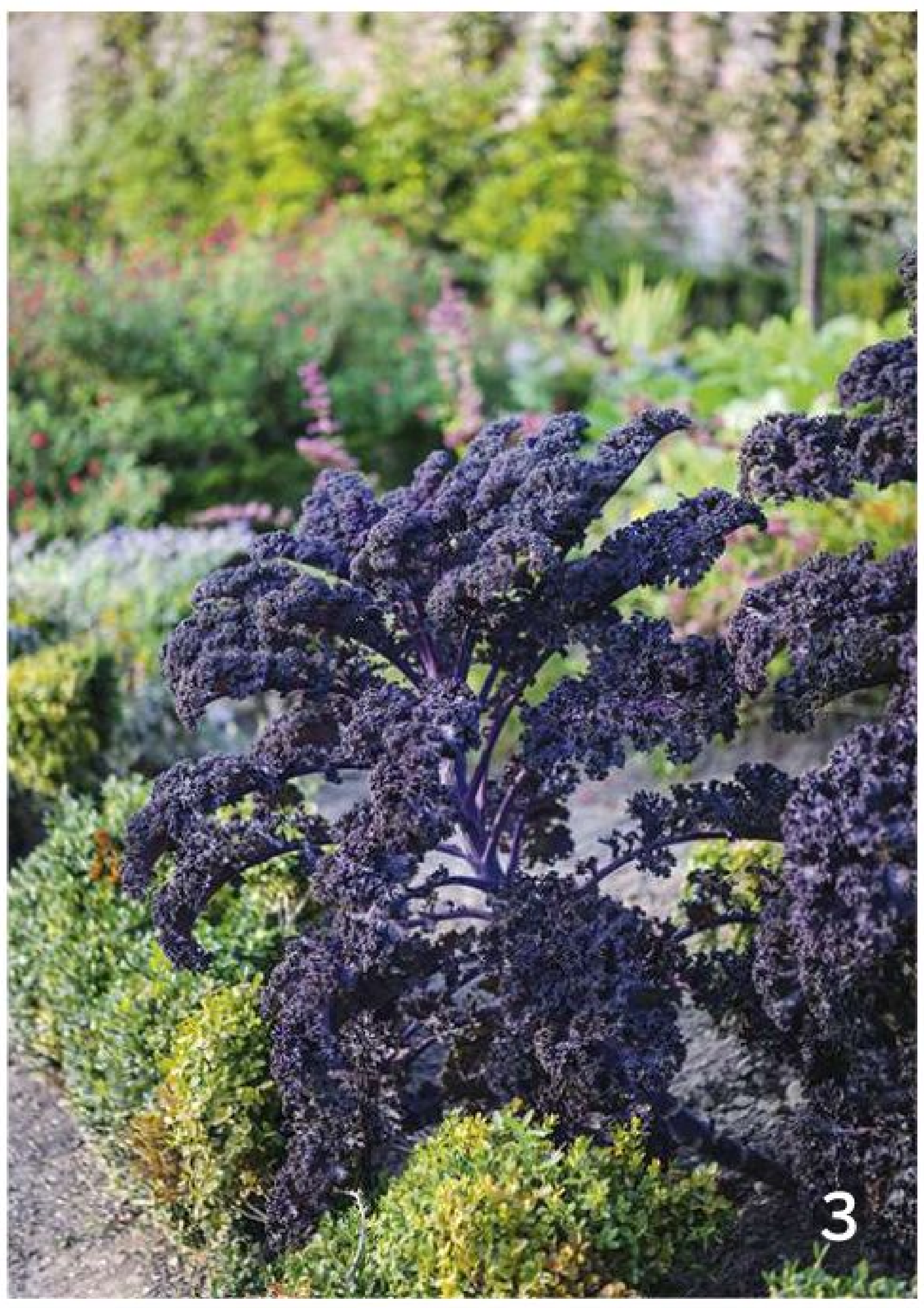

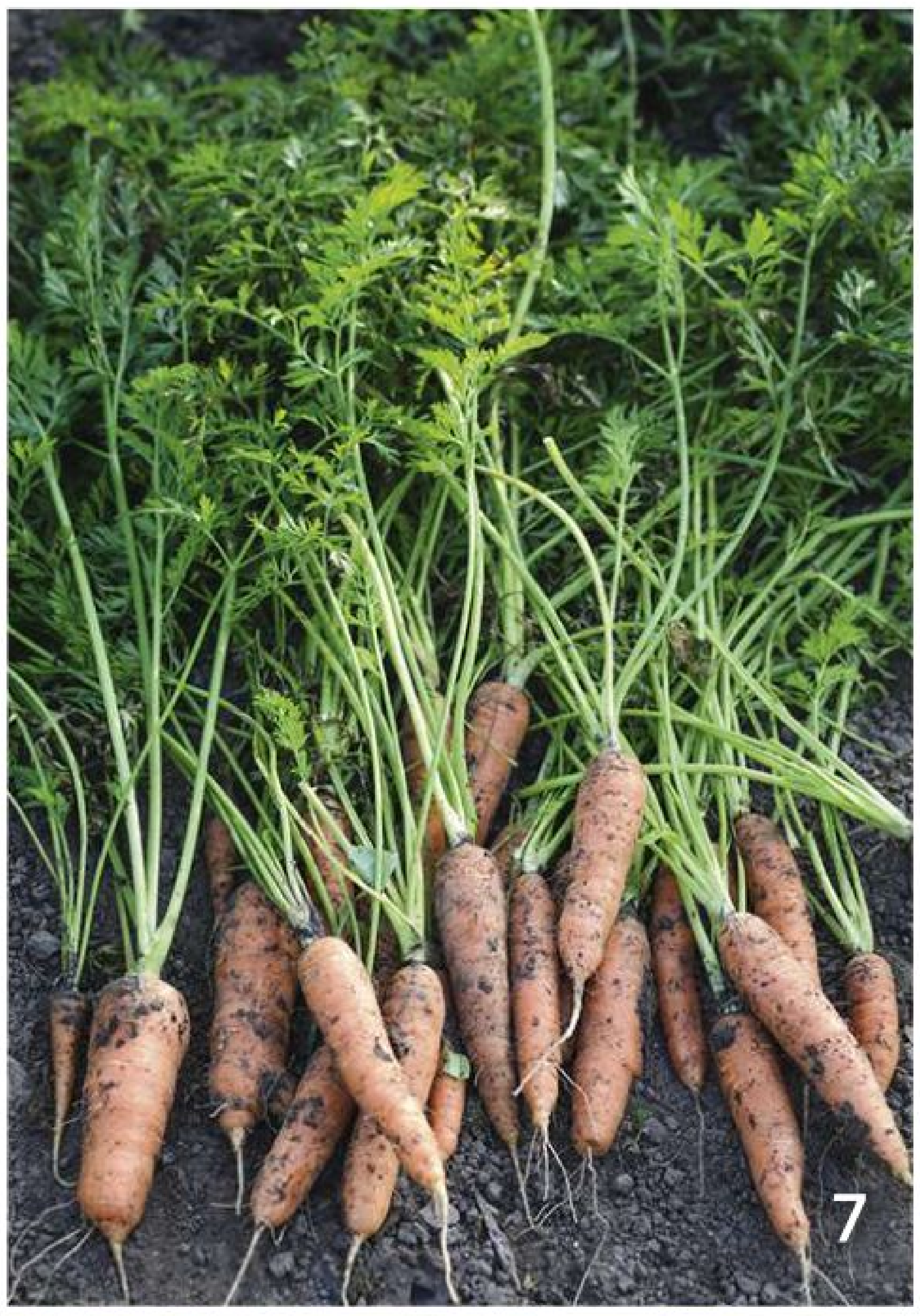

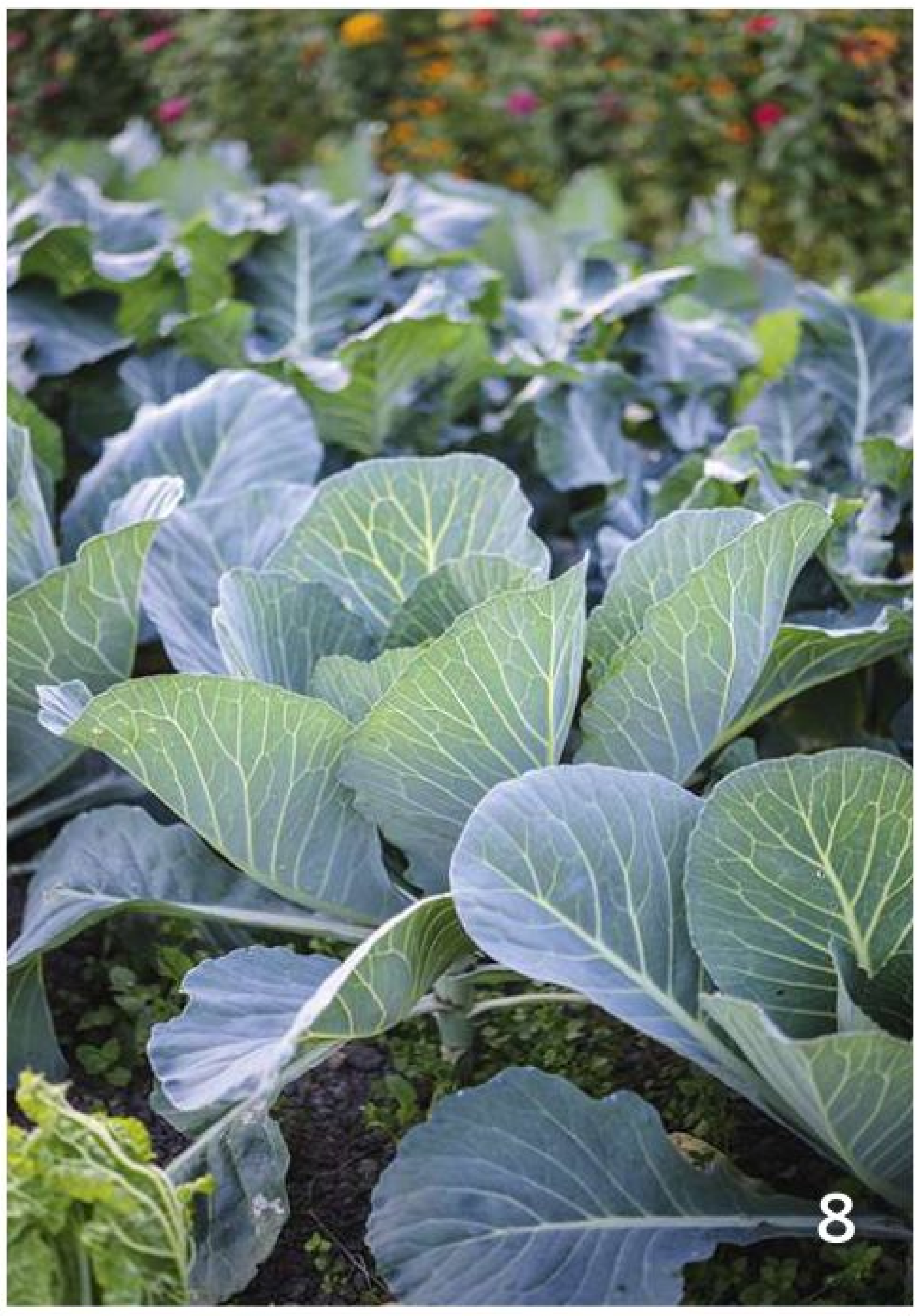

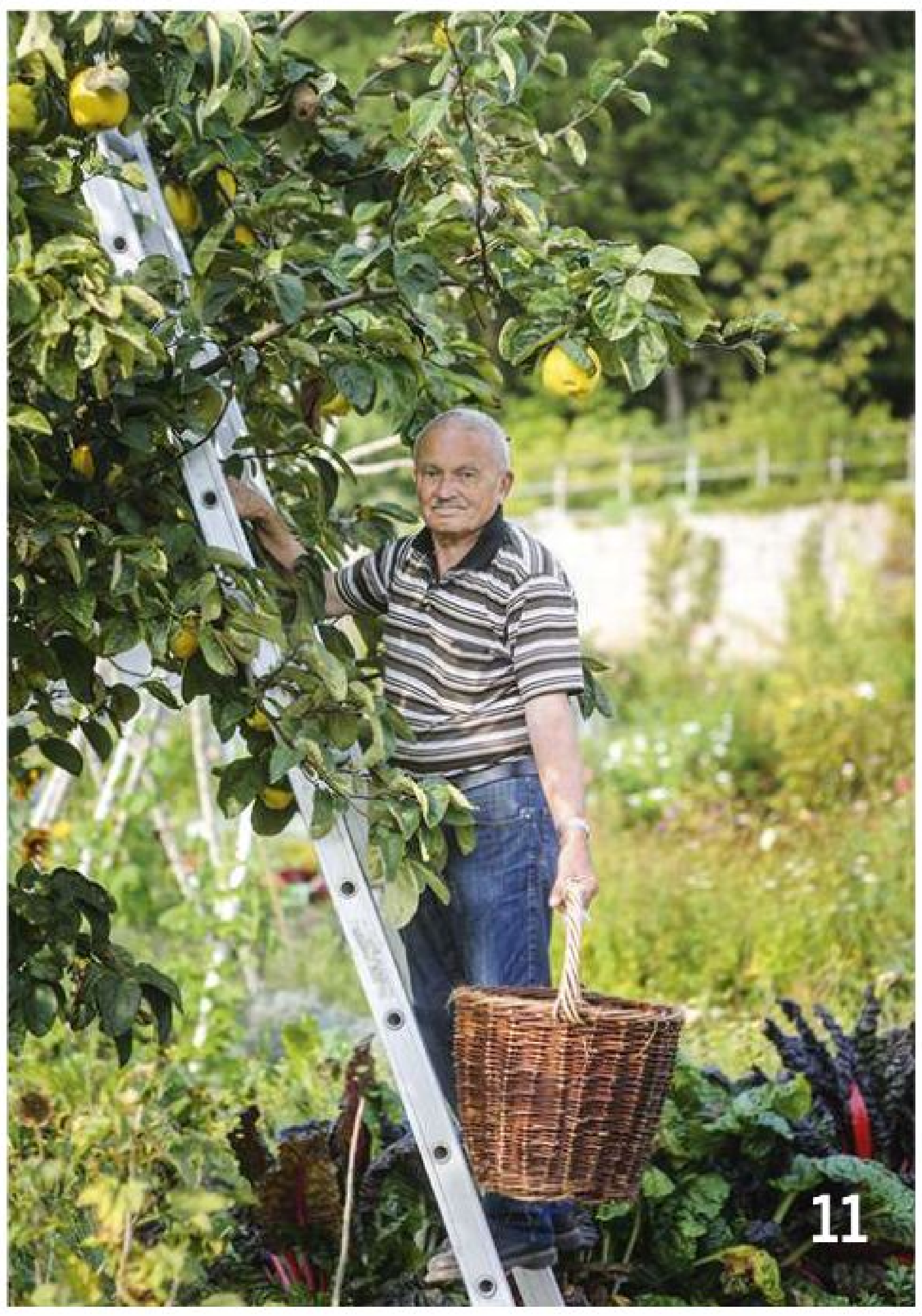

Hex's highlights

1 Many of the recent approaches to make the garden more sustainable have been introduced by gardener Gust Duchamps.

2 Beetroot 'Detroit' was introduced over a century ago and produces a deep-red beetroot with good flavour.

3 Kale 'Redbor' is grown here in one of the ornamental borders because it is a particularly attractive cultivar with a pleasant, mild taste. AGM*.

4 The dahlias at Hex are all old cultivars that came from Vrijbroekpark, a garden near Antwerp. Names have long since been lost but this small-flowered decorative dahlia is similar in appearance to 'Blyton Softer Gleam'.

5 Kohlrabi 'Violetta' is an easy-to-grow variety that matures quickly but remains quite sweet and tender.

6 This peony-flowered dahlia has dark leaves and looks similar to 'Bishop of Llandaff', or 'Olympic Fire'.

7 Carrot 'Scarlet Nantes Half Long' has been selected not just for its sweet flavour but because it keeps very well too.

8 A wide range of brassicas is grown in the kitchen garden at Hex. This one is White Cabbage 'Langedijk Bewaar'.

9 This charming pompom dahlia has purple-pink petals tipped in white and could well be the cultivar 'Little William'.

10 Celeriac needs a rich soil to thrive. At Hex the addition of their homemade compost encourages good growth.

11 Gardener Justin's extensive knowledge of the historic fruit cultivars at Hex comes from years of experience.

12 A single-flowered dahlia with ribbon-like petals in tones of pink and yellow. This one is possibly 'Bright Eyes'.

*Holds an Award of Garden Merit from the Royal Horticultural Society.

Natural harmony

Dublin-based garden designer Dominick Murphy and his partner David Butler have used native plants and local materials to carefully maintain the character of their nine-acre plot in west Wicklow

WORDS **ANNIE GATTI** PHOTOGRAPHS **MARIANNE MAJERUS**

Owners Dominick and David have strived to make their hillside garden sit easily in the landscape. Here in front of a former cow shed, now used for tools, the couple have partly hidden an old hay rake they found on the property with lush planting dominated by native foxgloves.

In brief

What Naturalistic garden with several distinctive areas around a farm cottage on a remote, windy hillside.
Where Co Wicklow, Ireland.
Size Nine acres.
Soil Neutral to acid.
Climate Cool temperate.
Hardiness rating USDA 8.

Looking up, or even down, at Dominick Murphy's restored farm cottage on a remote hillside in west Wicklow it's hard to detect any garden at all, which is exactly how Dominick and his partner David Butler want it to be. The gravel entrance drive sweeps down the hill past an expanse of meadow grass, intersected with wide, mown paths – an indication that this is, in fact, a gardened space, but one that subtly blends into the wider landscape of fields, hedges, stone walls, woods and rounded hills. Metal farm gates lead through a shrubby walkway that opens on to a stone terrace, one of the first spaces Dominick, a Dublin-based garden designer and horticulturist, created after clearing a thicket of spruce below the house.

From the start the couple were determined to retain the character of the nine-acre plot, with its dry-stone walls and farm buildings, and to respect its history as a place where people have lived since the Bronze Age. They also wanted a garden that would ultimately be easy to look after, and would be sustainable. The garden has evolved over the past eight years but the overall design – a series of interconnecting areas that have a similar naturalistic feel – was sketched out at the beginning by Dominick. Materials were to be re-used as much as possible. Re-routing the drive created surplus soil, which they used to furnish the tall retaining bank for a reflective pond on the western boundary where timber from felled spruce was used to make a cantilevered platform. Farm buildings that were still sound were retained, including the corrugated iron roofed barn that's a dominant feature in the walled garden, which sits directly below the house.

The two large meadows to the west of the drive are framed and separated by new hawthorn hedges. "I put in these hedges to ground everything," explains Dominick. "I don't want to be competing with the landscape."

This desire to blend in with the surroundings has driven the choice of plants throughout the garden. The meadows have no

Continued on page 84 ▷

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Blending boundaries

Dominick's tips for linking your garden to the wider landscape

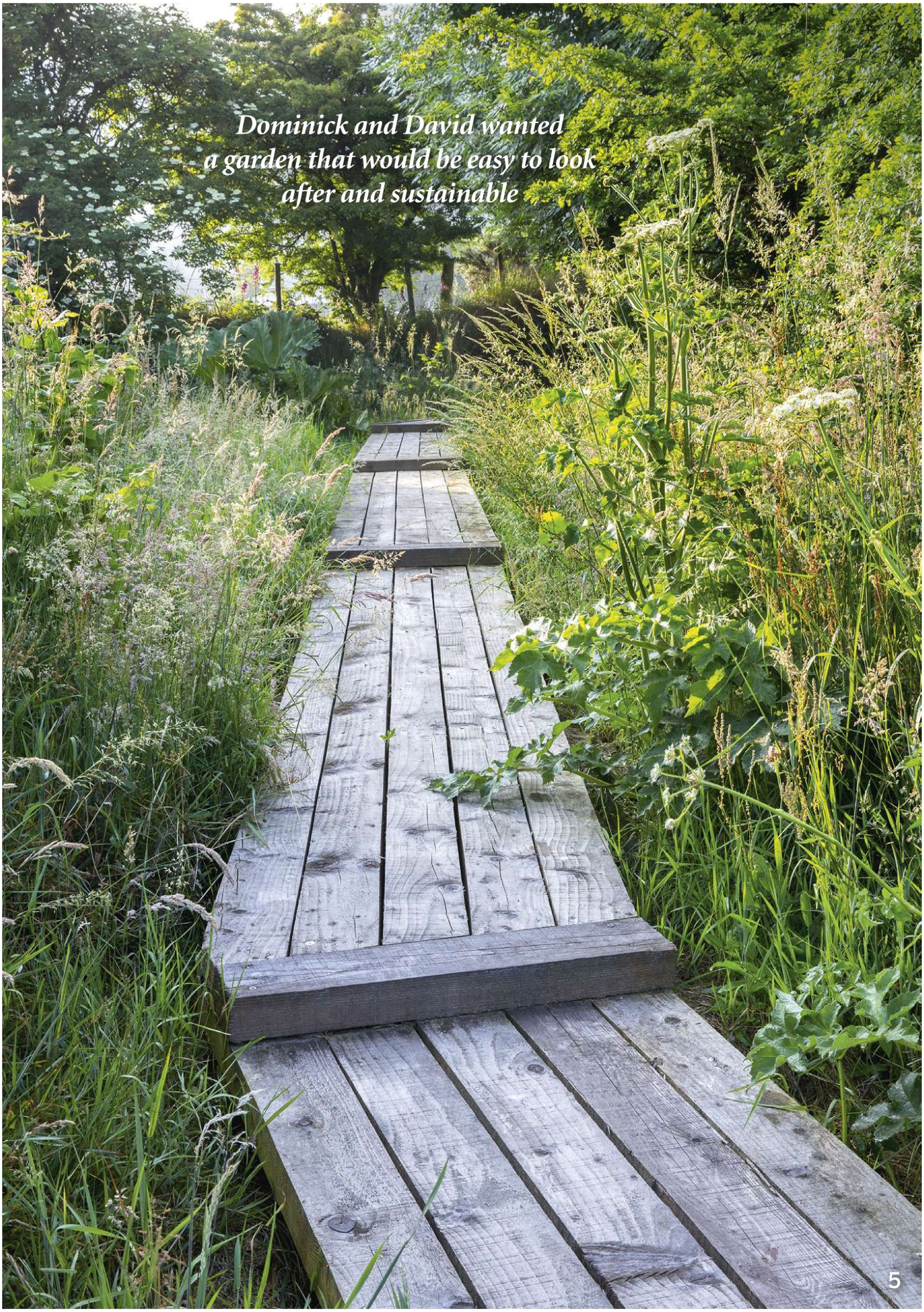
1 Take a good look at the landscape you're in and note the natural colour scheme. Here, for example, there is a lot of purple and pinks from foxgloves, loosestrife and willowherb, creams and whites from elderflowers, hawthorns and cow parsley, and splashes of yellow from gorse and ragwort. Drawing on these colours as our main planting palette helps us to ensure the garden blends in the with the wider landscape. But it's not only colour, there are also natural rhythms to observe. The willowherb grows in blocks, which is why we use block planting.

2 Where possible, position seats where they will offer a view out to the landscape. In a large garden like ours, it's important to have stopping points. When we walk the dog in the evening, we take a different route every time, and vary where we sit so that we can enjoy different views.

3 Create boundaries that sit comfortably with the land beyond. Our boundaries are either stone walls, which are made from pieces of granite that were on site, or hedges and trees. If we had used post-and-rail fencing or block walls they would have looked out of place both from inside and outside the garden. For the hedging, we chose hawthorn to ground everything; we didn't want to compete with the landscape.

4 Create a series of viewpoints – don't be afraid to take down trees to do this. We felled a number of mature spruces to give us wonderful views from the meadow across to two distant hills. In the walled garden we opened up a section of the wall to reveal the view to the west, and made an elevated deck that allows us to see over the wall to Lugnaquilla, the highest peak of the Wicklow mountains, to the north.

5 Use materials that come from or relate to the landscape. All the timber in this garden, including the boardwalk path that gives a dry shod, all-year route through the grassy bank above the stream, is from trees that had to be cut down. The other hard landscaping elements – grass paths, stepping stones and gravel – are all drawn from the land around us.



Dominick and David wanted a garden that would be easy to look after and sustainable

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1 In the walled garden, Dominick has filled a central bed with mixed perennials, including *Ligularia stenocephala*, and used the grass *Calamagrostis* x *acutiflora* 'Karl Foerster' behind to add movement.

2 The original approach to the house is now a grassy pathway, which Dominick regularly mows, allowing the wild grass around to grow freely.

3 Timber from felled spruce was used to create the cantilevered platform over the reflective pond at the bottom of the wild garden. It's surrounded by mostly native species with a few yellow flag irises added for colour.

▷ introduced seed – they are strictly a mix of native grasses and wild flowers – and the other areas are a combination of wild species and plants that sit comfortably in shape, colour and form with the natural flora, what Dominick calls "plants that are one step up from nature".

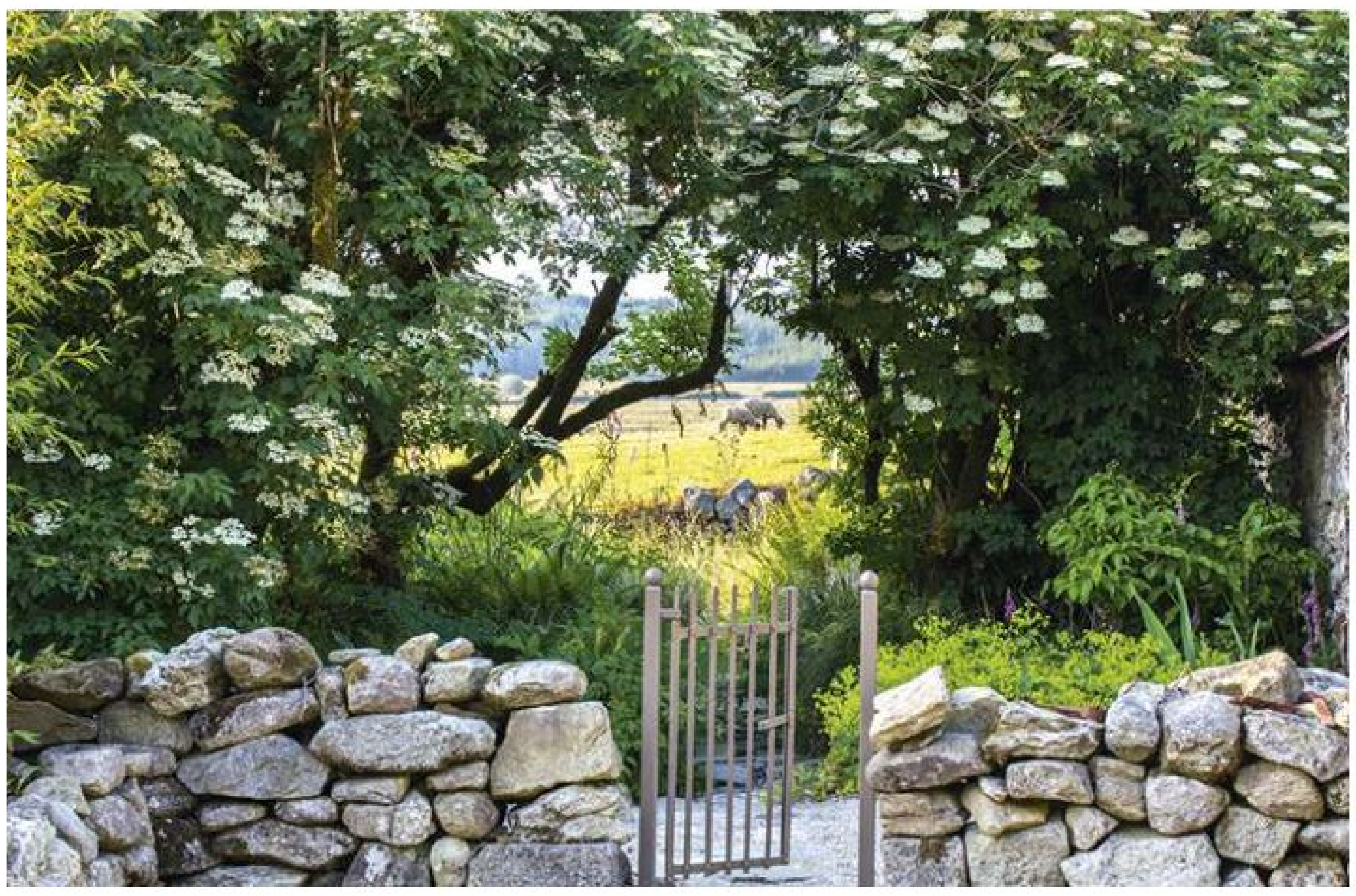
In the wild garden that slopes down from the gravel courtyard to the pond, shrubby plants grow directly out of the grass – they need to be robust enough to survive these demanding growing conditions – and include natives such as *Angelica sylvestris*, flag iris, gorse and dog rose and some of Dominick's 'one step ups' such as the hazel cultivar *Corylus maxima* 'Purpurea'. To the north of the house is Shoe Wood, a grove of mossy-limbed elders where geraniums, epimediums, *Vinca minor* and *Hedera helix* at ground level, mix with a middle layer of ferns, *Libertia formosa*, *Kirengeshoma palmata* and *Hypericum androsaemum* and acers creating light canopies between the elders.

The influence of the late American designer James van Sweden, who was a friend of Dominick's, can be seen in the most gardened part of the plot, a walled garden with a large central bed filled with swathes of grasses and perennials, including the native moor grass *Molinia caerulea*, and *Calamagrostis* x *acutiflora* 'Karl Foerster'. "I chose the grasses for the movement they bring to the garden," says Dominick. "The deck we made that overlooks the walled garden and across to the peak of Lugnaquilla is my favourite part of the garden."

He has allowed the occasional exotic – bamboos enclose a boundary path, creating a passage from dark to light; astelias provide structure around the terrace – but predominantly it is a garden that is in restful harmony with the surrounding countryside. □

USEFUL INFORMATION

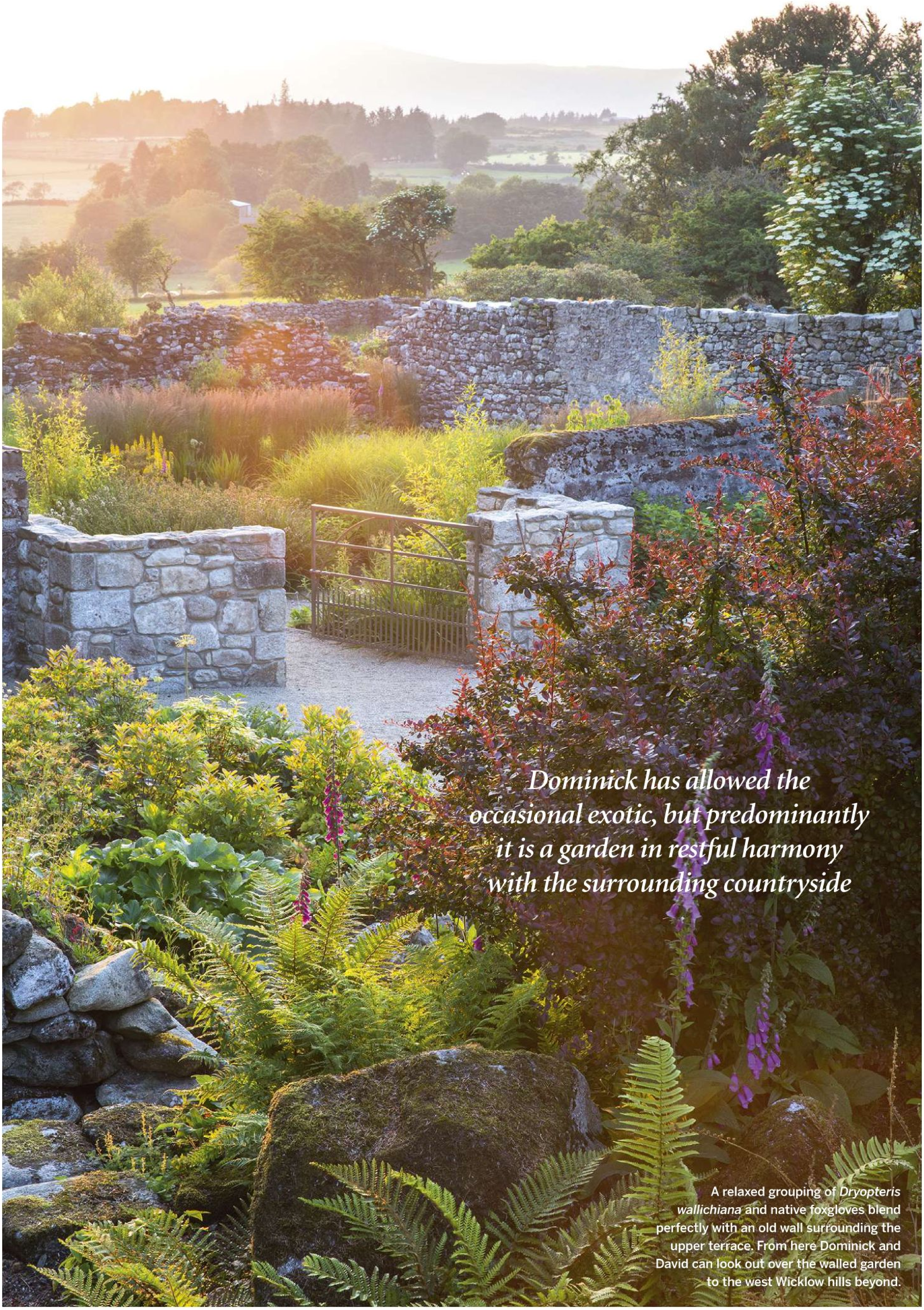
Murphy + Sheanon, Horticulture and Landscape Architecture.
Tel +353 (0)86 825 6392.
Website murphysheanon.ie



Making an entrance

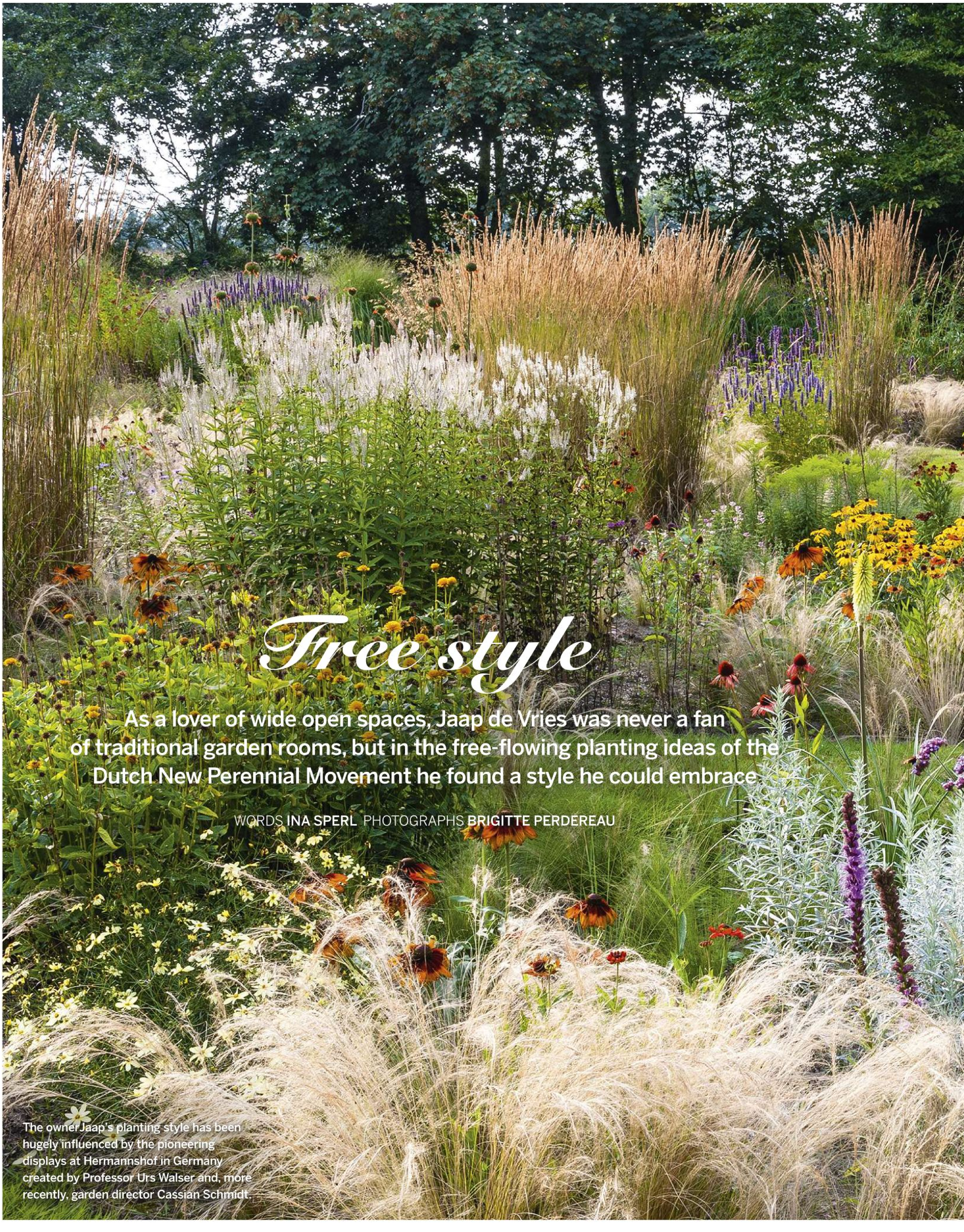
Metal gates are a dominant feature in this garden. The majority were found at local salvage yards and have been painted a restful shade of beige grey (colour reference: RAL 7006). The small gate into Shoe Wood (left) is the only original gate, and Dominick had it copied by local metal fabricator Stephen McDonald (+353 (0)89 492 4938) for the entrance to the house. Stephen also made the gate into the walled garden (right), a variant on the vernacular farm gate, with its distinctive half moon. Bars were incorporated at the base to keep rabbits out.

Dominick uses gates to announce a change of space, from meadow to driveway, from woodland to stream crossing, from gravel terrace to walled garden. "I love gates," he explains. "To me a gate invites, it says come and see what's behind here."



Dominick has allowed the occasional exotic, but predominantly it is a garden in restful harmony with the surrounding countryside

A relaxed grouping of *Dryopteris wallichiana* and native foxgloves blend perfectly with an old wall surrounding the upper terrace. From here Dominick and David can look out over the walled garden to the west Wicklow hills beyond.

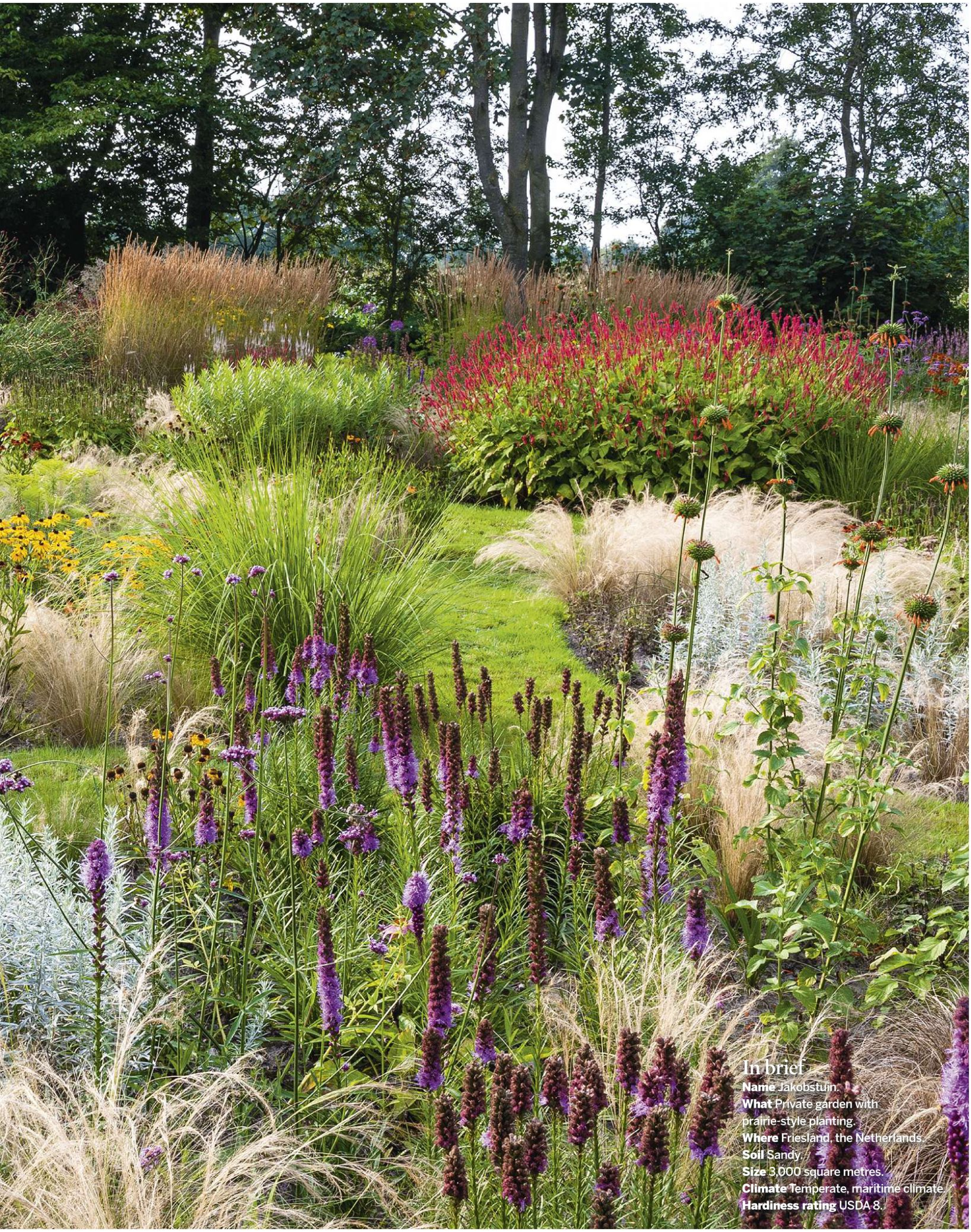


Free style

As a lover of wide open spaces, Jaap de Vries was never a fan of traditional garden rooms, but in the free-flowing planting ideas of the Dutch New Perennial Movement he found a style he could embrace

WORDS **INA SPERL** PHOTOGRAPHS **BRIGITTE PERDEREAU**

The owner Jaap's planting style has been hugely influenced by the pioneering displays at Hermannshof in Germany created by Professor Urs Walser and, more recently, garden director Cassian Schmidt.



In brief

Name Jakobstuin.
What Private garden with prairie-style planting.
Where Friesland, the Netherlands.
Soil Sandy.
Size 3,000 square metres.
Climate Temperate, maritime climate.
Hardiness rating USDA 8.

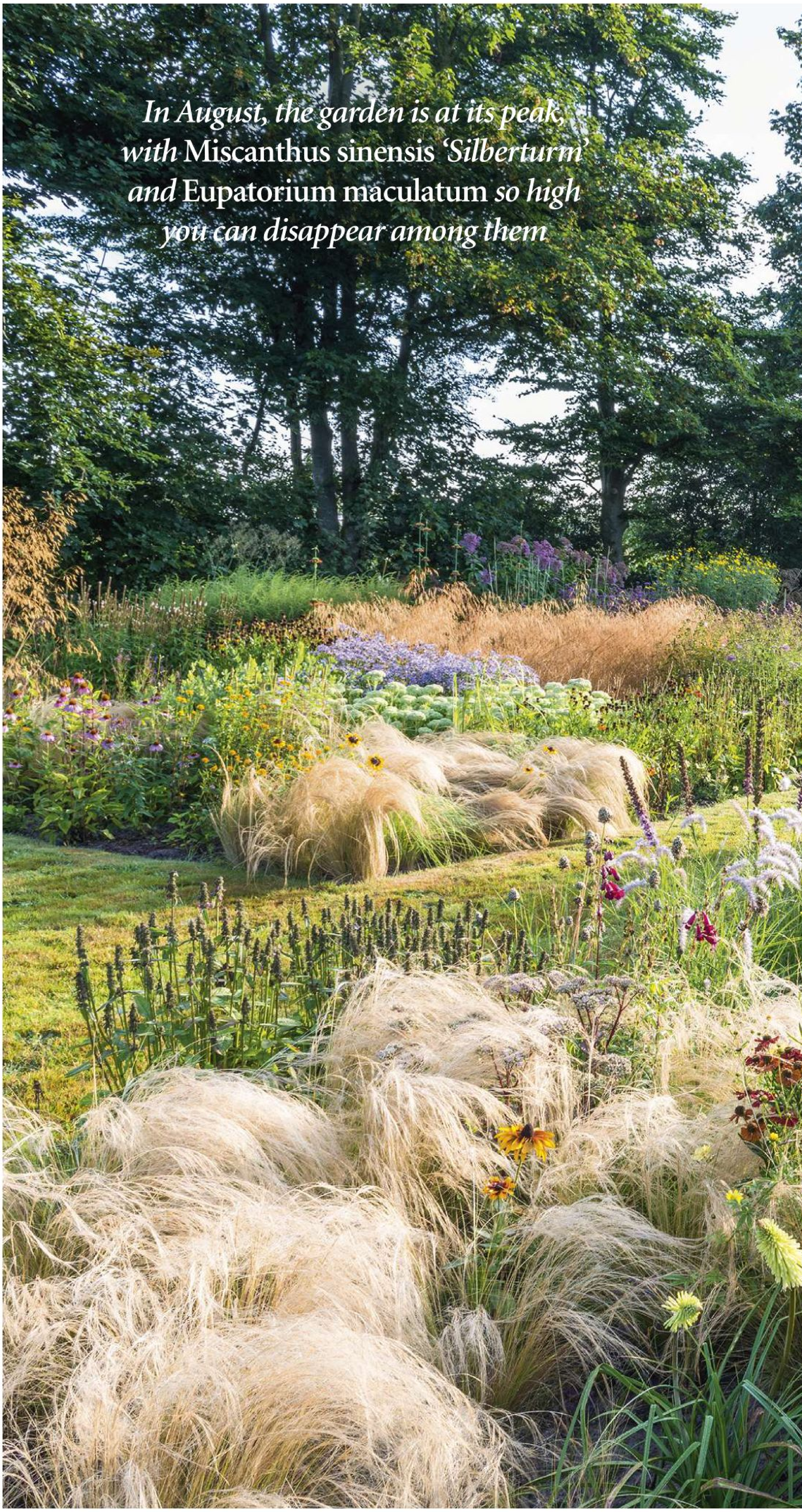
In spring, Jaap de Vries sometimes finds it hard to believe that all his plants will come back. He'll walk through his bare garden and gently poke the soil with a fork until he finds clumps of perennials, most of them still invisible at that time of the year. A few months later the bare ground will have turned into a colourful wilderness, albeit a wilderness carefully created out of tall, standing plants. Mexican feather grass, oriental fountain grass, rudbeckia and sanguisorba cover the paths that divide the eight sections of Jakobstuin, the garden Jaap – short for Jakob – has built over the past six years.

In August, the garden is at its peak, with *Miscanthus sinensis* 'Silberturm' and *Eupatorium maculatum* Atropurpureum Group so high you can disappear among them, and perennials, such as *Persicaria amplexicaulis* 'Firetail' and *Veronicastrum virginicum,* in full bloom. Bees buzz around *Echinacea purpurea* and butterflies alight on *Verbena bonariensis*, while *Deschampsia cespitosa* 'Goldschleier' and *Stipa tenuissima* wave gently in the breeze. It's a sensual place. Anyone who's ever visited Hermannshof in Germany will immediately recognise its influence on Jaap's style, with his prairie planting separated by narrow paths.

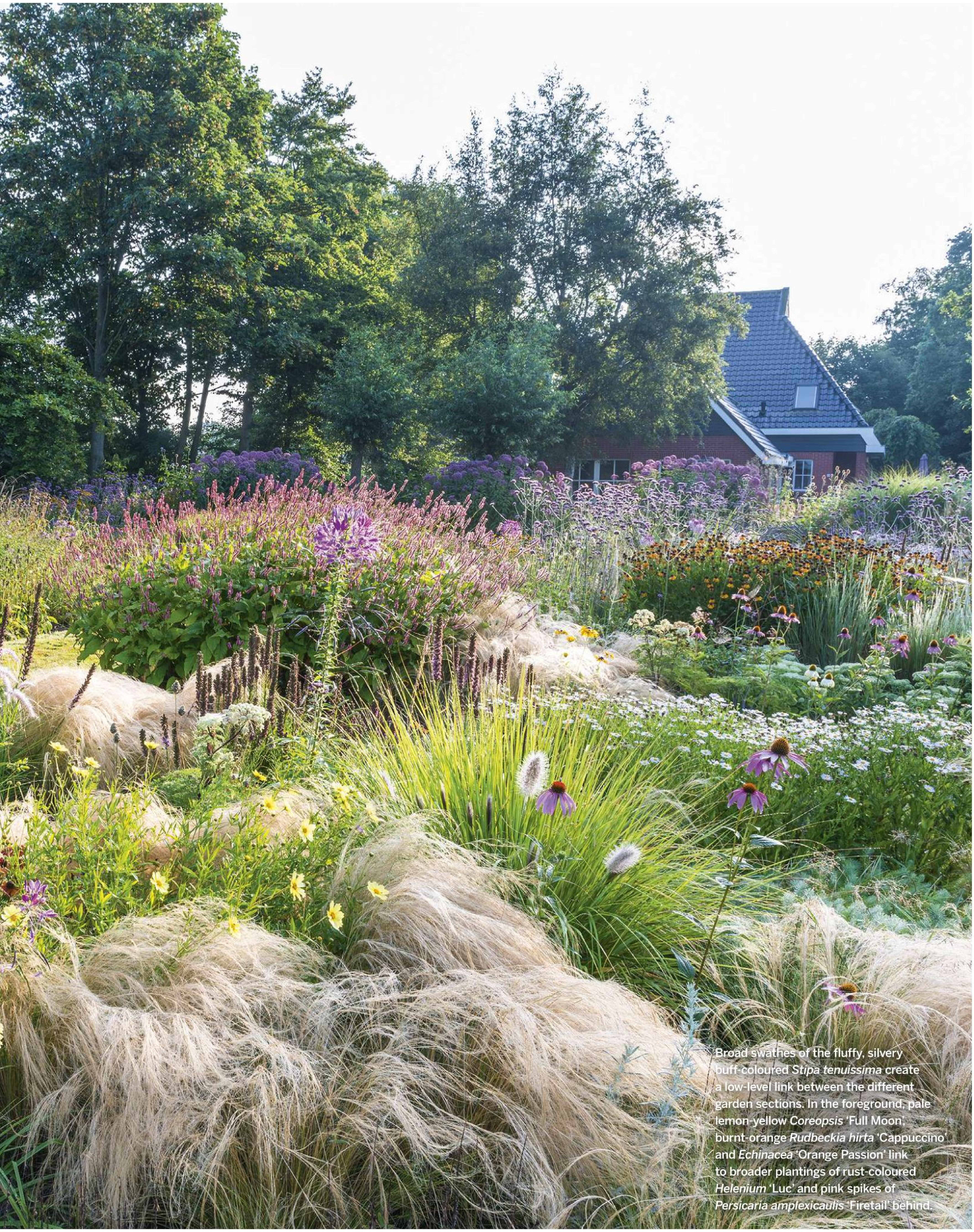
When Jaap arrived the garden was little more than pasture for sheep. He started by mowing the paths, and then used tree branches to lay out the borders. A small group of *Calamagrostis brachytricha* went in first, followed by *Persicaria amplexicaulis* on either side of the main path, the plants repeated in a rhythm. Later, bit by bit, he added heleniums, asters and other perennials, along with the tall *Miscanthus sinensis* 'Silberturm', *Eupatorium maculatum* Atropurpureum Group and *Persicaria* x *fennica* 'Johanniswolke'. Now, more than 15,000 plants are packed into the expansive borders.

Jakobstuin is just part of the three-acre property De Coulisse, which Jaap shares with his partner Maria. Elsewhere there is a small garden near the house, from where Jaap runs his bed and breakfast business, a greenhouse and a vegetable garden for Maria, and an area of grassland. The name De Coulisse, which translates as 'backstage', is not only a nod to Jaap's former career as

Continued on page 92 ▷



In August, the garden is at its peak, with Miscanthus sinensis *'Silberturm' and* Eupatorium maculatum *so high you can disappear among them*



Broad swathes of the fluffy, silvery buff-coloured *Stipa tenuissima* create a low-level link between the different garden sections. In the foreground, pale lemon-yellow *Coreopsis* 'Full Moon', burnt-orange *Rudbeckia hirta* 'Cappuccino' and *Echinacea* 'Orange Passion' link to broader plantings of rust-coloured *Helenium* 'Luc' and pink spikes of *Persicaria amplexicaulis* 'Firetail' behind.

Plant combinations from Jakobstuin

Anti-clockwise from top left

Moody blues

Jaap has used open and loose planting in this section with a predominantly blue-grey palette with pink and purple highlights. He uses cleomes, including ***Cleome hassleriana*** **'Mauve Queen' (1)** and ***C. hassleriana*** **'Rose Queen' (2)**, to dot through the borders as their bright colours help to lift the more muted blue-grey tones of the grass ***Panicum virgatum*** **'Dallas Blues' (3)** and the purply pinks of ***Veronicastrum virginicum*** **f. *roseum*** **'Pink Glow' (4)** and ***Verbena bonariensis*** **(5)**.

Leading role

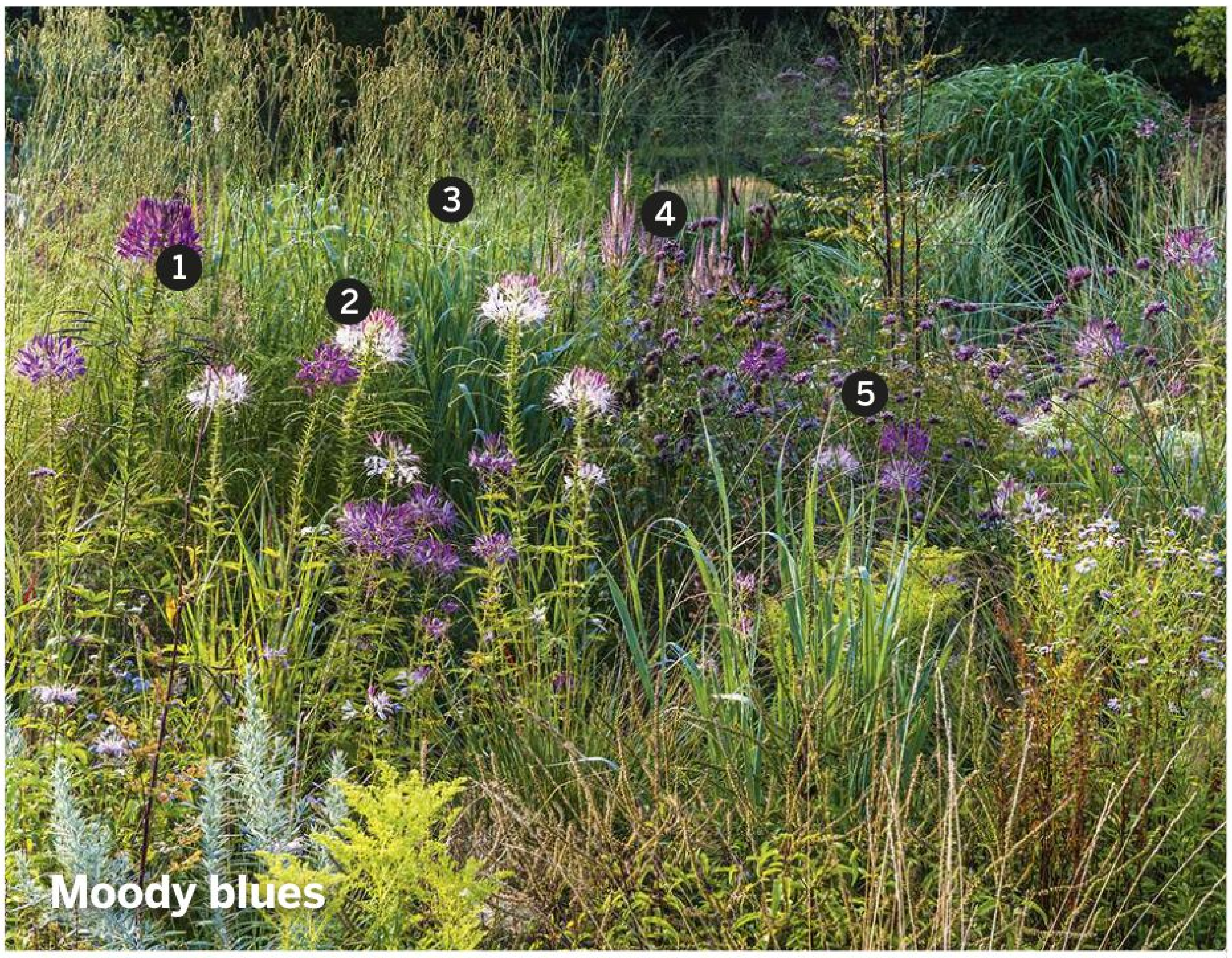
Here ***Eurybia macrophylla*** **'Twilight' (1)** and ***Helenium*** **'El Dorado' (2)** add splashes of blue and yellow to a section dominated by ***Deschampsia cespitosa*** **'Goldschleier' (3)**. Jaap uses this grass throughout the garden to link the sections and create rhythm. It flowers early, in June and July, and then mellows to a neutral straw-yellow that shows off the rich pinks of ***Monarda*** **'Scorpion' (4)** and a selection of mixed phloxes.

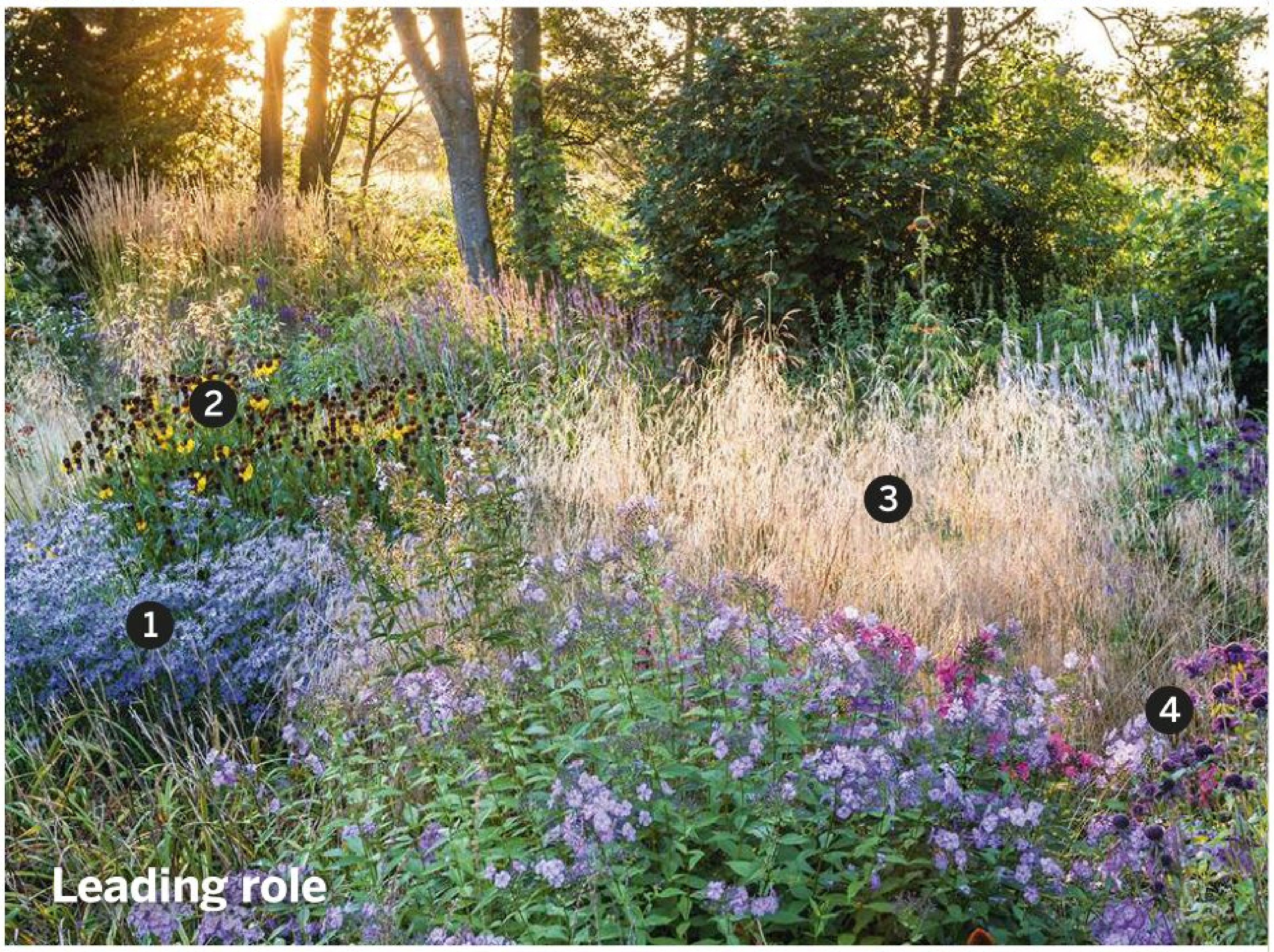
Standing ovation

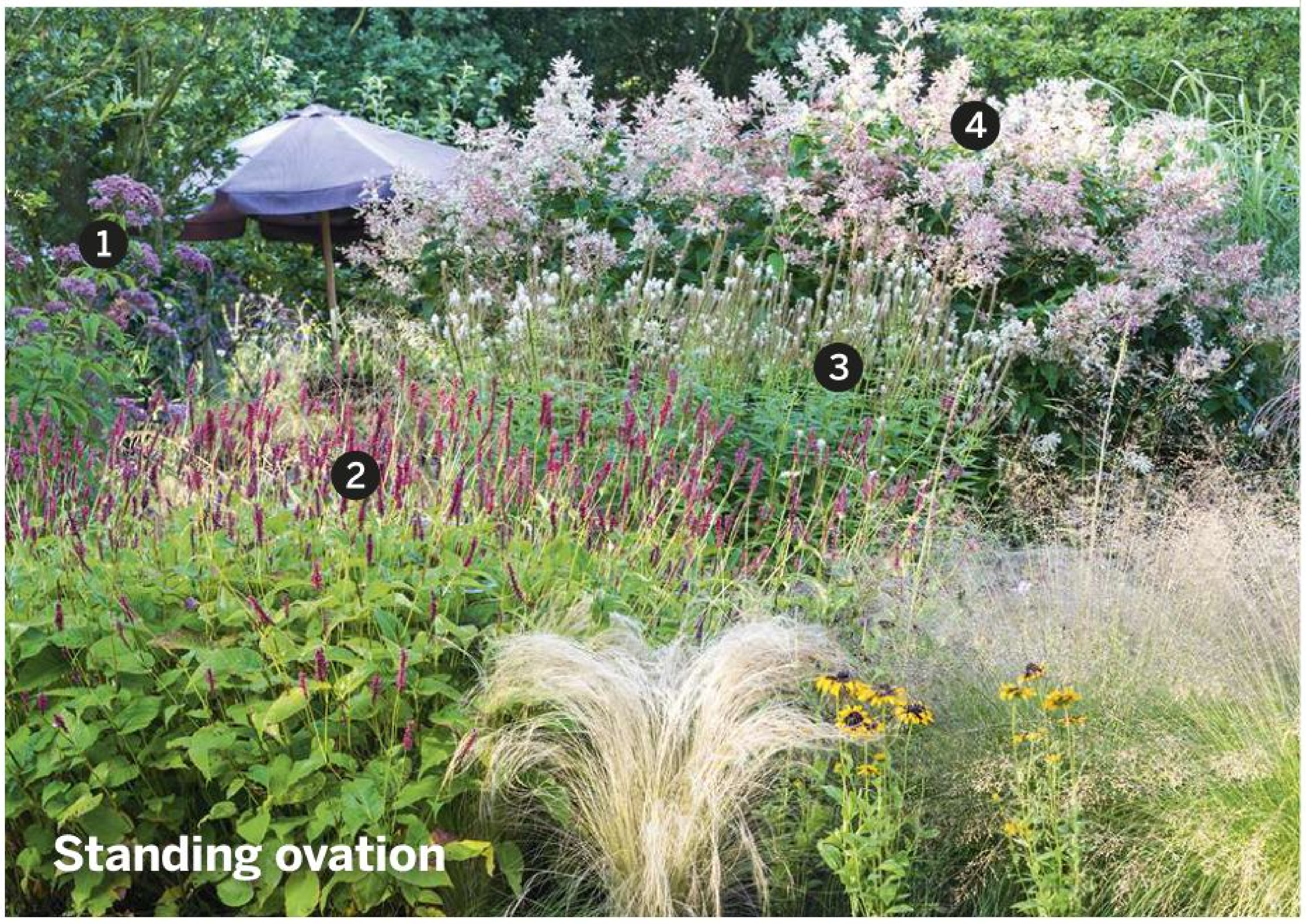
In this section Jaap has used towering, purple ***Eupatorium maculatum*** **Atropurpureum Group (1)**, above the pink of ***Persicaria amplexicaulis*** **'Firetail' (2)**. These colours contrast beautifully with the white spires of ***Veronicastrum virginicum*** **'Album' (3)** and creamy pink flowers of ***Persicaria*** **x *fennica*** **'Johanniswolke' (4)** which provides both height and drama.

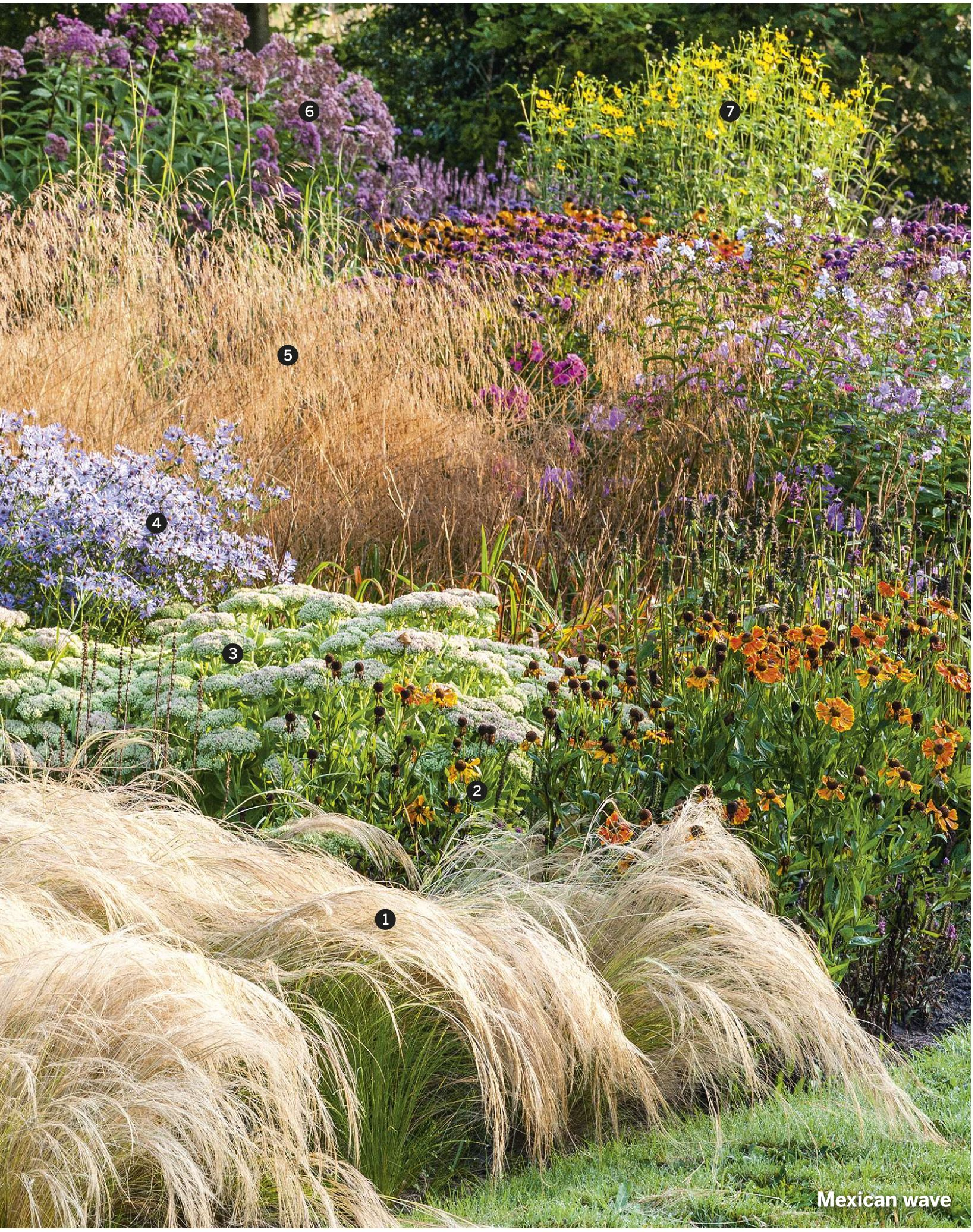
Mexican wave

A frothy wave of Mexican feather grass, ***Stipa tenuissima*** **(1)**, creates a soft focal point to this section. Working back from this, Jaap has added layers of varying colours, textures and heights. At a low level, a splash of bright-orange ***Helenium*** **'Waltraut' (2)** lifts the neutral colour of the grass, while the pale-pink umbels of ***Sedum*** **Herbstfreude Group (3)** and purple flowers of ***Eurybia macrophylla*** **'Twilight' (4)**, are sheltered by a band of the golden grass ***Deschampsia cespitosa*** **'Goldschleier' (5)**. Above these the tall ***Eupatorium maculatum*** **Atropurpureum Group 'Riesenschirm' (6)** and golden ***Coreopsis tripteris*** **(7)**, brings both height and colour.









Mexican wave

Golden blades of *Calamagrostis x acutiflora* 'Karl Foerster' stand tall among dense low-level planting to catch the early morning sun.

▷ a stage technician, but also to the half-open landscape, which is known in Dutch as *coulisselandschap*. All that separates Jaap's land from surrounding fields, where a farmer grows corn, is a row of trees – alder, beech, hawthorn and oak.

The idea of linking the garden to the countryside beyond was important to Jaap. "I wanted something that fitted in with the open landscape," he says. "Something that feels like nature, but is a composed nature. The great art is to make it look good from every perspective." This Jaap has achieved using more orderly plantings of large groups of perennials and grasses near the house, allowing this to become looser further back. "The challenge is to create a garden that feels like a whole," says Jaap. "I'm still learning. Some plants grow higher than expected, some groups become too large and block the view."

Jaap thought that prairie plants would do well in his poor, sandy soil – the garden is just 12 miles from the North Sea coast – but not everything thrived. "Echinaceas are difficult," his says and his *Artemisia ludoviciana* 'Silver Queen' simply vanished. Jaap doesn't water, apart from young plants, and doesn't fertilise, but he does use a lot of compost to improve the soil. In February, he cuts back the plants so he can weed thoroughly. "When I started the garden, I just dug up the grass and put the plants in," he says. "But I don't advise that. Get rid of the weeds first."

Needless to say, Jaap's gardening roots lie in the Dutch New Perennial Movement. When he saw his first *Miscanthus* on a cover of a Piet Oudolf book on grasses, Jaap knew this was the effect he wanted to achieve. Other influences have been the painter Ton ter Linden (see page 54), whose exuberant garden in Drenthe was a revelation to Jaap – "The combination of colours and flowers really knocked me off my feet," he recalls – and the work of Henk Gerritsen. "From Henk I learned to feel free to do as I please," says Jaap. "There are no rules. For example, don't make a fuss about colours." Freedom is important for Jaap, who likes this planting style because it is so open. "I always feel claustrophobic in garden rooms," he admits.

"I started this as a prairie garden, then I called it a perennial meadow, now it's just my garden." For Jaap the garden has always been about more than just plants, it is a piece of art – a living painting. As a teenager, he'd wanted to be a painter and briefly went to art school, but thought he lacked talent. "I've always wanted to create something," he says. "Now 40 years later I've found out what that is." □

USEFUL INFORMATION

Address De Coulisse, Tillewei 21, 9258 GP Jistrum, the Netherlands.
Tel +31 (0)512 843667.
Website jakobstuin.nl
Open Every Thursday, 11am-5pm, until the end of September, although the garden will be closed 22-30 August. Groups of ten or more are welcome to visit by appointment.

8 of Jaap's favourite late-summer plants

1 *Eupatorium maculatum* Atropurpureum Group
Eupatorium provides important structure in Jaap's borders, and he uses it in several places to provide what he describes as the gardens' backbone. It's a tall, strong plant with a good colour, and one much loved by butterflies. 2m. USDA 4a-8b†.

2 *Agastache* 'Blackadder'
This hummingbird mint has dark purple-blue spikes, which attract butterflies. The long, upright seedheads provide good structure in winter. 1m. USDA 6a-9b.

3 *Rudbeckia triloba*
A short-lived, but good self-seeding plant that will spread itself throughout the garden if you let it, and is useful if you want to introduce spontaneity into the garden. 90cm. AGM*. RHS H7, USDA 3a-10b.

4 *Pennisetum orientale* 'Karley Rose'
This oriental fountain grass has lovely dark foliage and unusual and attractive rose-pink flower spikes, which fade to a silvery white colour. 1.2m. USDA 5a-9b.

5 *Coreopsis* 'Full Moon'
These large flowers are a lovely shade of pale lemon-yellow. It's long flowering period means it will provide colour late into the season. 60cm. USDA 5a-9b.

6 *Rudbeckia hirta* 'Cappuccino'
This is an annual plant that Jaap uses to fill gaps in the borders. It has attractive, large, orange-brown flowers, which last until the first frost. 45cm. USDA 5a-10b.

7 *Persicaria amplexicaulis* 'Firetail'
Persicaria is an important plant for structure. It has long, crimson-red spikes that will provide colour for the garden until late in the season, with the intensity of its flower colour increasing as the season develops. 90cm. USDA 5a-9b.

8 *Stipa tenuissima*
A good guiding grass that brings out the best in other plants. Jaap uses it throughout the garden and, it gives it a nice soft touch. 90cm. USDA 7a-10b.

*Holds an Award of Garden Merit from the Royal Horticultural Society.
†Hardiness ratings given where available.

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Irresistible summer luxuries

Choose from these quality garden items and bring some style into your garden

1 FANTASTICAL CONTRAPTIONS

Heat up your garden with the Hot-Pod wood burning sculpture from *Fantastical Contraptions*, designed by metal artist Chris Day. These sculptures are made to order or can be hired as part of the Fantastical Fire Garden, a social installation for your event or party. Go to the website or Facebook page for examples.

TEL **07717 682849** WEB **fantastical-contraptions.co.uk**

2 ALDGATE HOME

Original architectural window mirrors reclaimed and restored by Aldgate home. The beautiful iron frame work is complimented by antique glass mirrors which creates an illusion of light and space. The special unseen fixings, perfect for wall mounts, make them a stunning design feature either in the home or garden.

TEL **07785 296830** EMAIL **maria@aldgatehome.com**

3 RAGGED ROSE

Inject a little colour into your home and garden with Ragged Rose. Beautiful floral prints and stripes combined with stunning coordinated plains to add a bit of vibrancy in your life. Visit the Ragged Rose website to get 20% off online orders using the discount code GI202015 on any of the cushions and garden gifts. Valid till 30 August, full price merchandise only.

TEL **01622 812897** WEB **raggedrose.com**

4 ARTISAN WORKSHOPS

Artisan Workshops in Sussex have been building beautiful, high quality shepherd's huts for many years. Each one is individually hand made from carefully selected materials. They make the perfect summer garden room, home office or romantic hideaway.

TEL**01825 791402** WEB **artisan-shepherdshuts.co.uk**

5 ARCHITECTURAL HERITAGE

Established over 40 years, Architectural Heritage have developed a collection of fine garden ornaments by employing the talents of master craftsmen, utilising traditional techniques and materials such as lead, stone, bronze, marble and English Oak. The full inventory is available to view online.

TEL **01386 584414** WEB **architectural-heritage.co.uk**

6 THE LITTLE HUT COMPANY

The Little Hut Company design and build high quality bespoke shepherd huts. They can be used as garden hideaways, spare rooms, modern offices, craft studios and secret retreats. The basic hut starts at only £7865.

TEL **07763 055151** WEB **thelittlehutcompany.uk**

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Photo: www.billjackson.biz

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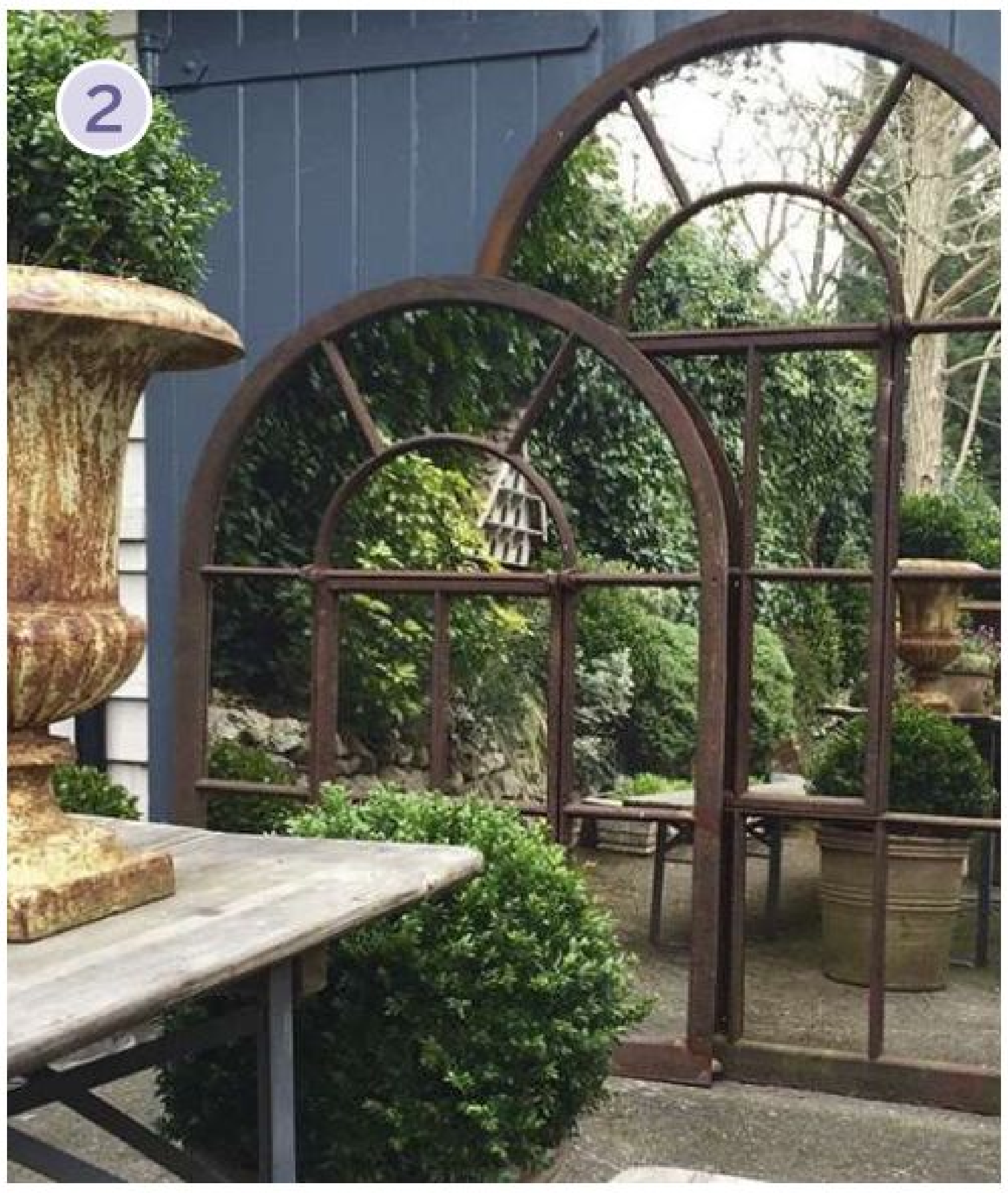

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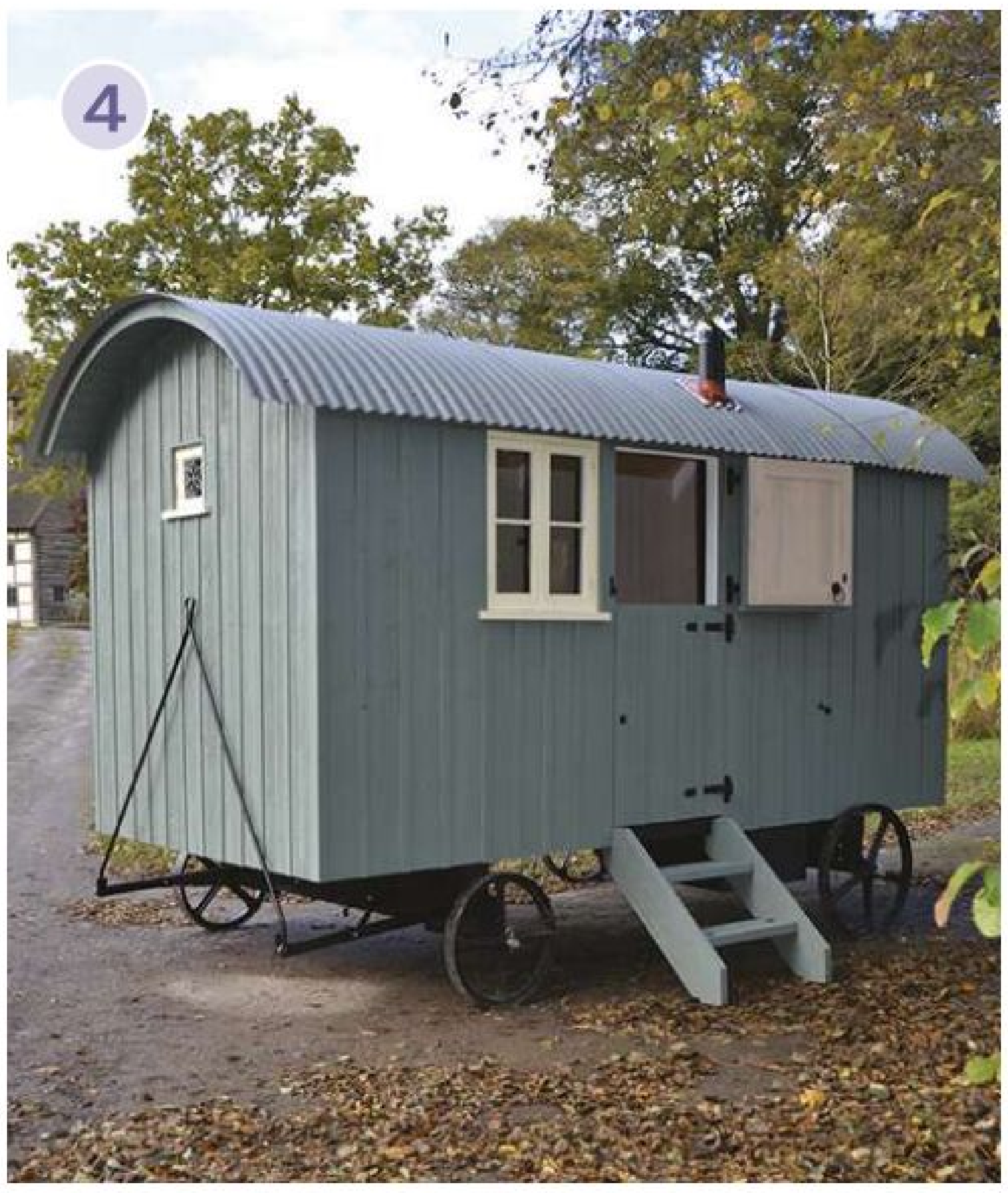

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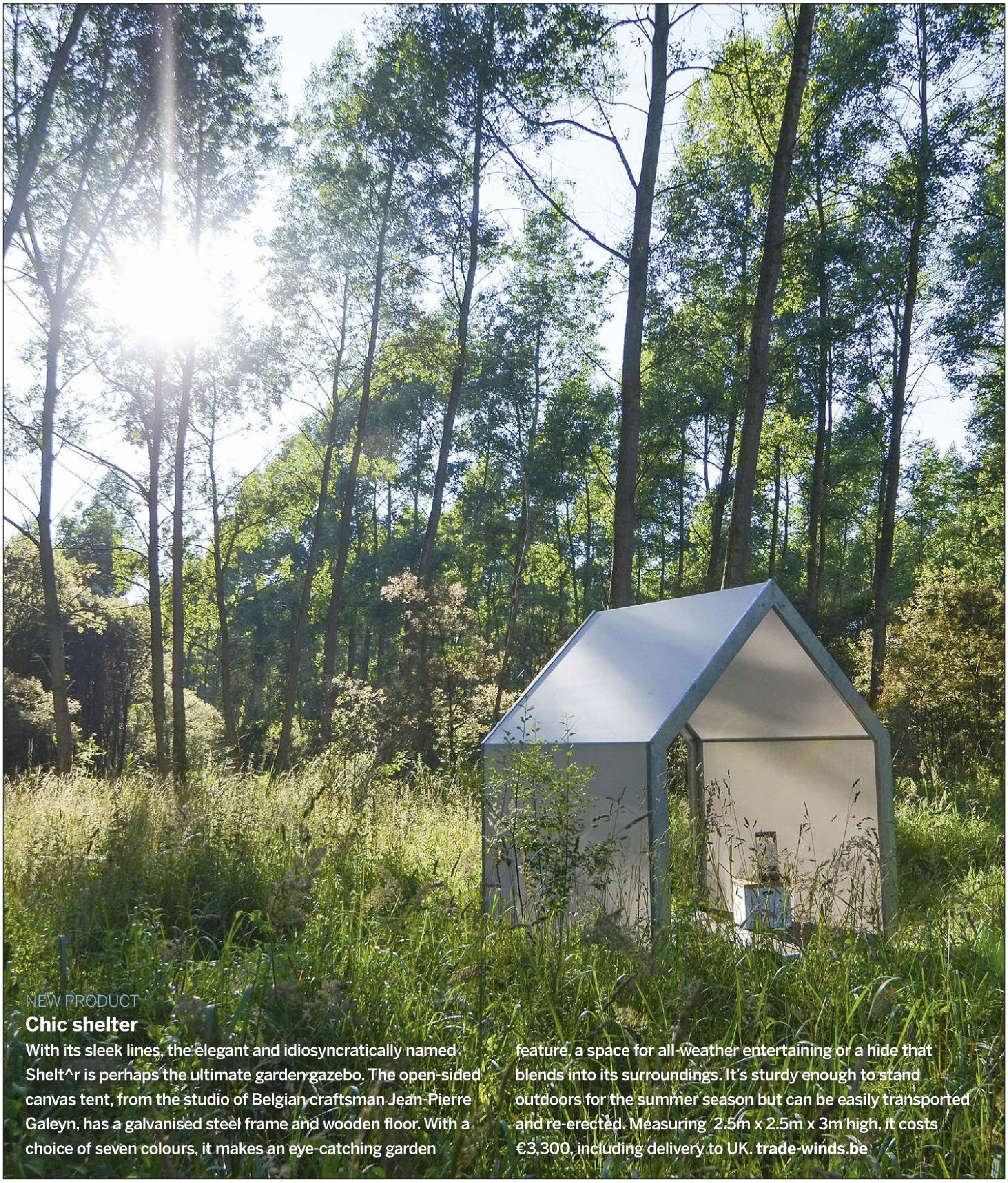
design

Design update, ideas and sourcebook

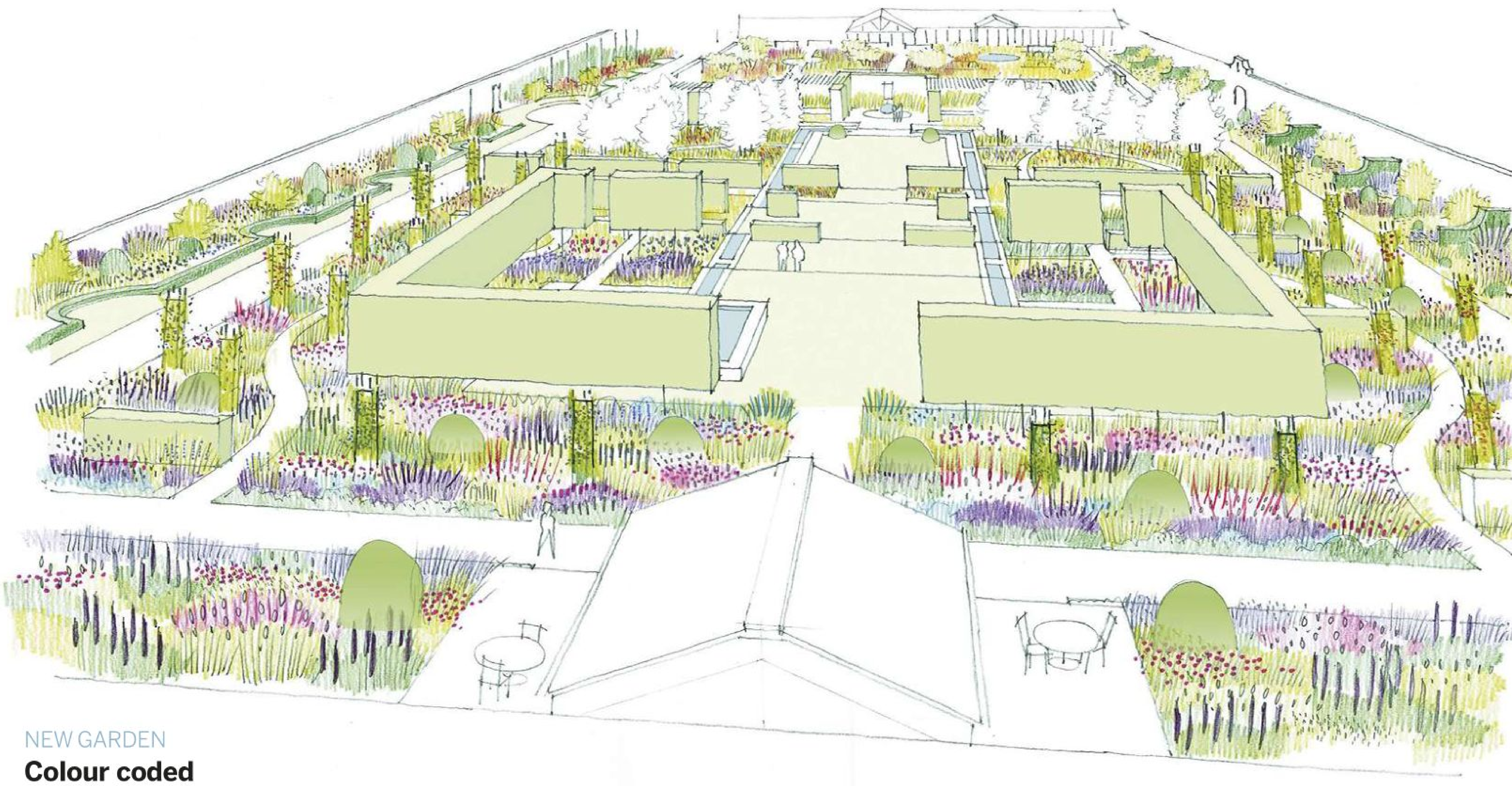
UPDATE COMPILED BY ANNIE GATTI



NEW PRODUCT

Chic shelter

With its sleek lines, the elegant and idiosyncratically named Shelt^r is perhaps the ultimate garden gazebo. The open-sided canvas tent, from the studio of Belgian craftsman Jean-Pierre Galeyn, has a galvanised steel frame and wooden floor. With a choice of seven colours, it makes an eye-catching garden feature, a space for all-weather entertaining or a hide that blends into its surroundings. It's sturdy enough to stand outdoors for the summer season but can be easily transported and re-erected. Measuring 2.5m x 2.5m x 3m high, it costs €3,300, including delivery to UK. **trade-winds.be**



NEW GARDEN

Colour coded

Yorkshire-based designer Alistair Baldwin has created a large coloured-themed rose garden in the Walled Garden of Wynyard Hall Hotel, Tees Valley. The design moves from a formal grid of steel-edged beds through an area of looser planting, with curving paths, to a stepped rill supplied by two fountains. The garden, which served as the kitchen garden for the hall's original owners the Marquises of Londonderry, is part of a £8.5-million renovation programme of the hall and parkland by current owner, the businessman Sir John Hall, and will be open to the public from 5 August. Tel 01740 644811; **wynyardhall.co.uk**

TOP TABLE

This contemporary teak coffee table, the Jabron from Verdon Grey, has a tapered, two-tier design that provides generous storage on the lower shelf. The curved ends make it easy to move around the garden, or from indoors to outside. 1.26m long x 5.15m high x 8.16m wide; £438. Tel 01284 812000; verdongrey.co.uk

REDEVELOPMENT

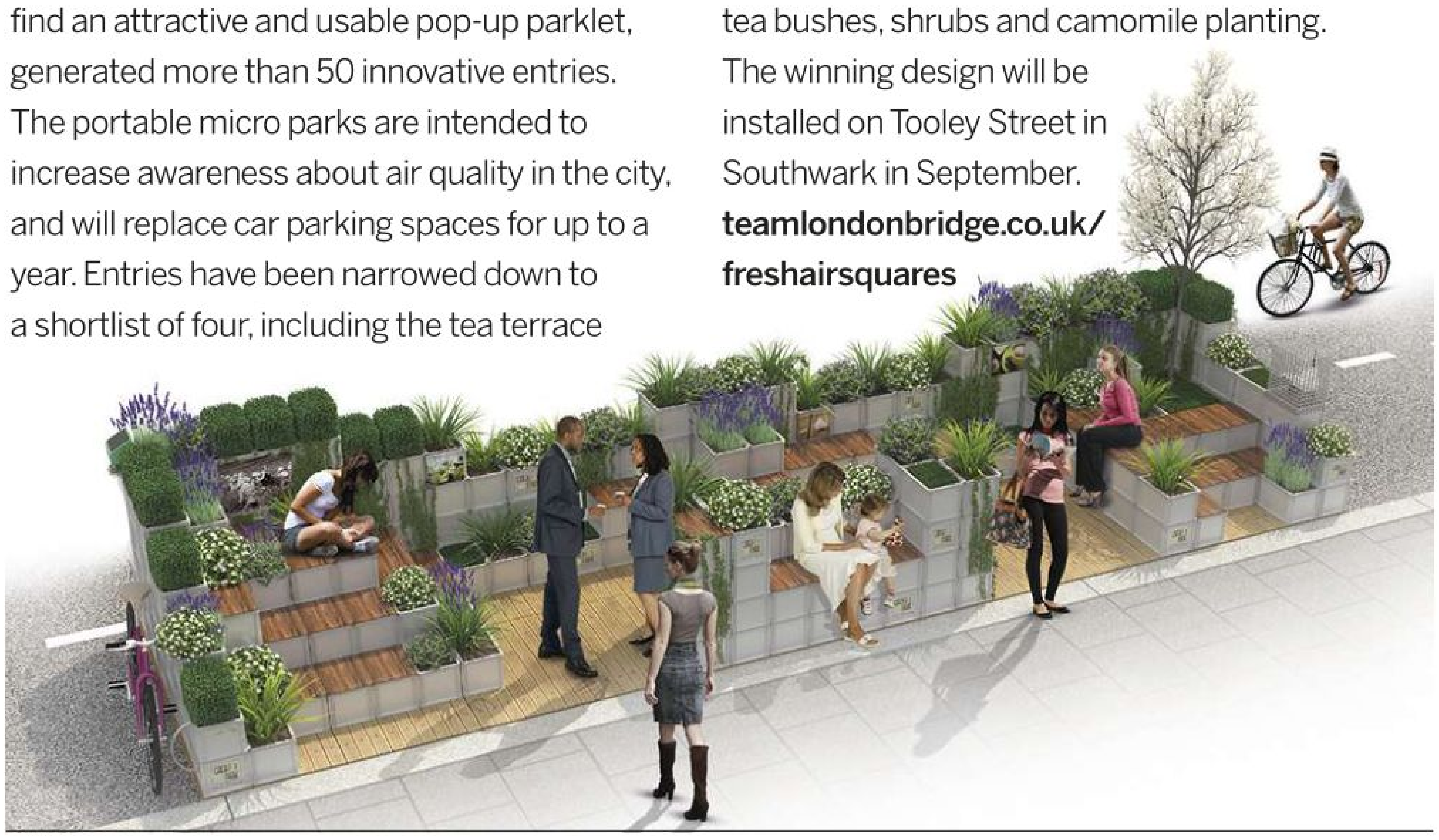
On the waterfront

Floating reedbeds, which filter rainwater and provide wildlife habitats, are part of the sustainable urban drainage system for the final phase of a 15-year regeneration project in Bristol. The mixed-use development designed by Grant Associates, with architects Cullinan Studio on a former brownfield site at Bristol Harbourside, now boasts a series of attractive and sustainably designed public squares and open spaces, with tree-lined avenues and waterfront promenades. **grant-associates.uk.com**

COMPETITION

Breath of fresh air

Fresh Air Squares, a competition launched in April by Team London Bridge and partners to find an attractive and usable pop-up parklet, generated more than 50 innovative entries. The portable micro parks are intended to increase awareness about air quality in the city, and will replace car parking spaces for up to a year. Entries have been narrowed down to a shortlist of four, including the tea terrace (shown) by design consultancy Atkins, made from recycled plastic crates that feature tea bushes, shrubs and camomile planting. The winning design will be installed on Tooley Street in Southwark in September. **teamlondonbridge.co.uk/freshairsquares**



TREASURE ISLAND

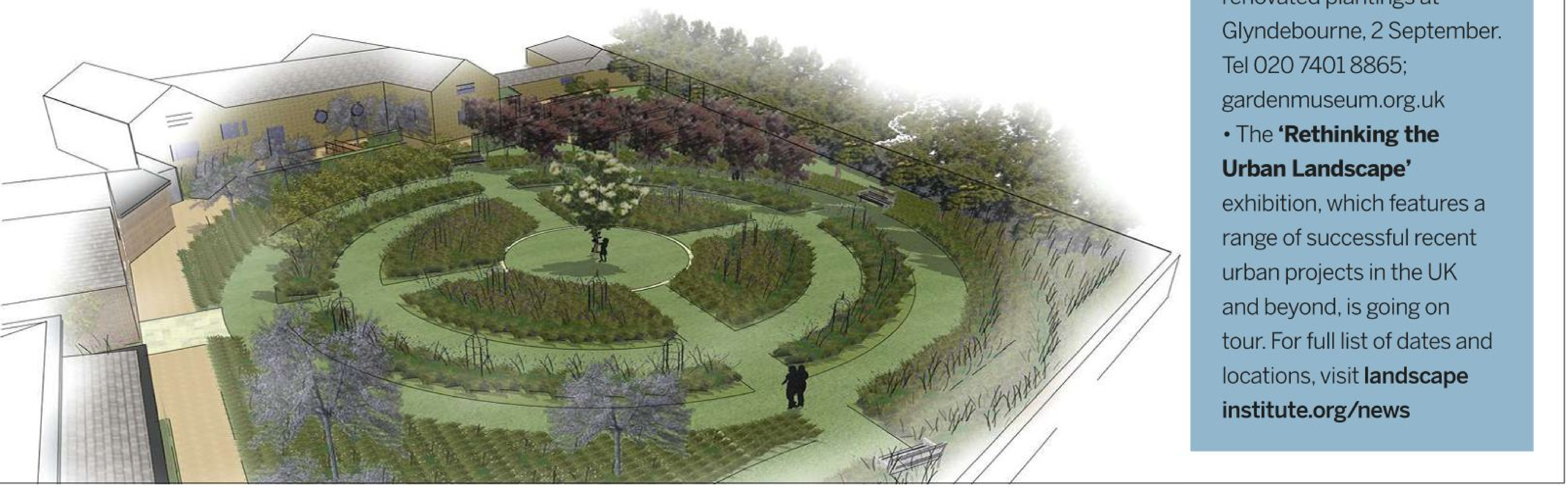
Robinsonnade in Aire, *an island garden featuring a series of nests among luxuriant foliage by Rozenn Duley and Grégory Dubu of A-mar agency, is one of 26 landscaped gardens and 13 installations that can be explored on foot or by boat at this year's Art, Villes & Paysage festival in Amiens. Until 11 October, maisondelaculture-amiens.com*

HORTILLONNAGES AMIENS: YANN MONEL – MCA

NEW GARDEN

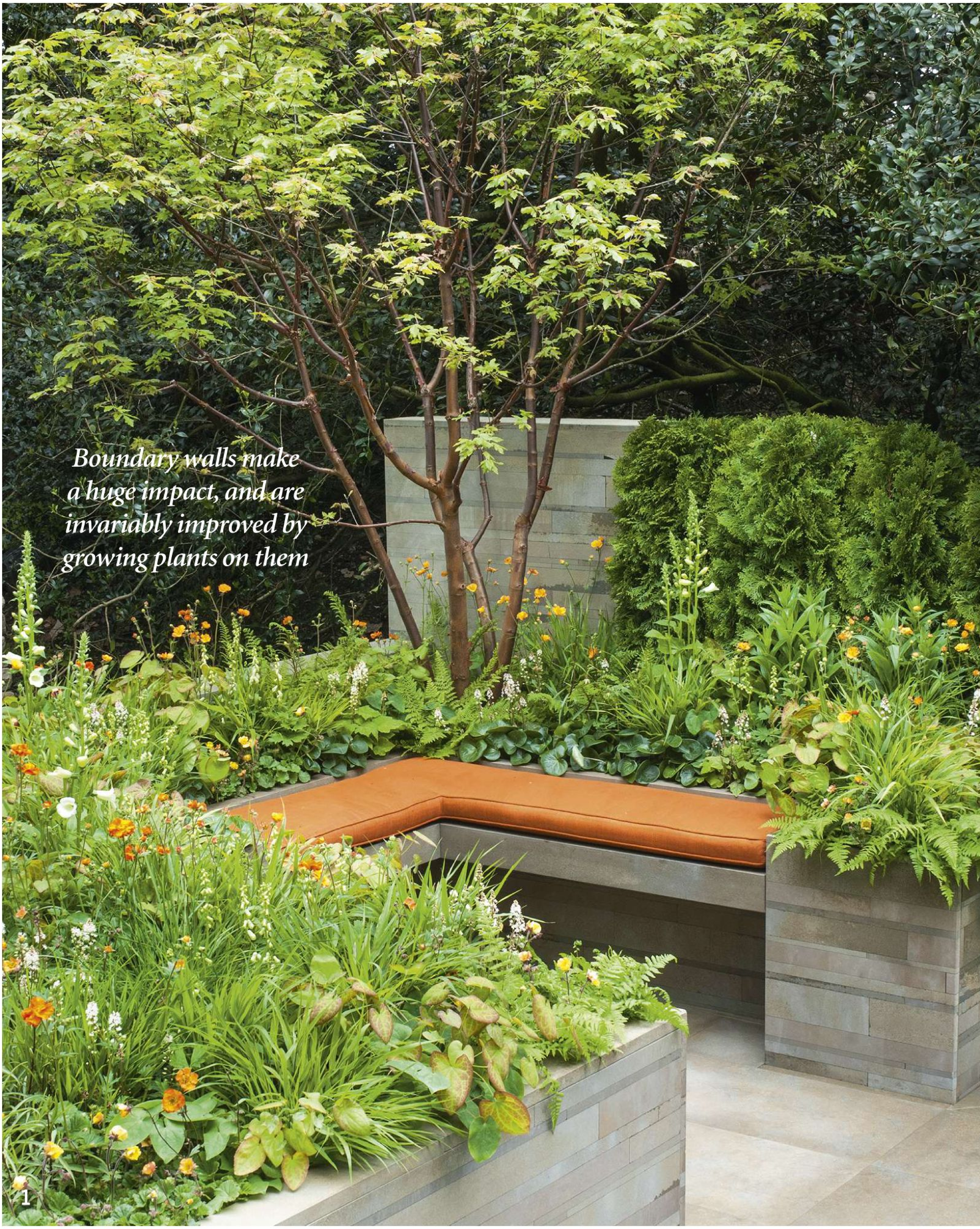
Hunting past treasures

A walled garden, inspired by the plant-hunting trips funded in the 19th century by Veitch Nurseries, has opened at Warren House, Surrey, a conference and events venue that stands on land once part of the Veitch Coombe Wood Nursery. The garden features a concentric design by Andrew Fisher Tomlin, and at its centre is a *Davidia involucrata*, introduced to Coombe Wood by Ernest Wilson for James Veitch & Sons in 1903. Other Veitch-inspired planting, includes a grove of *Acer griseum*, a spring-flowering bulb meadow, and geometric borders of herbaceous perennials with roses and climbers. Guided tours are planned for the autumn. **warrenhouse.com**



Notebook

- Andrew Wilson is leading two **short design courses** at RHS Wisley this month: 'Tropical Planting and Planting Design with Annuals', 8 August; and 'Designing for Colour', 20 August. And book now for the two-day course: 'Designing for a Large Garden', 10 October and 7 November. Tel 020 3176 5840; rhs.org.uk/education-learning/courses-workshops
- Glasgow-based artist Sara Baker's large-scale glass, brass and aluminium sculpture, *Patterns*, has been installed as part of the permanent collection at **Jupiter Artland**, Edinburgh, to celebrate the Edinburgh Art Festival. Join her for a tour of the collection and a Q&A session on 22 August. Tel 01506 889900; jupiterartland.org
- A new website, which aims to help people discover **parks in Edinburgh and Glasgow**, is also providing a crowd-funding platform to raise funds for local projects. See mypark.scot
- Book now for the **Garden Museum's autumn** programme of garden visits, including grasses and perennial borders at Sussex Prairies and the renovated plantings at Glyndebourne, 2 September. Tel 020 7401 8865; gardenmuseum.org.uk
- The **'Rethinking the Urban Landscape'** exhibition, which features a range of successful recent urban projects in the UK and beyond, is going on tour. For full list of dates and locations, visit **landscape institute.org/news**



Boundary walls make a huge impact, and are invariably improved by growing plants on them

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1 Bold colours When choosing your colour palette, consider the sort of atmosphere you'd like to create. Bright colours, such as this zingy, tangerine-orange, impart a distinct freshness and modernity to the garden. If used as an accent colour, as here for cushions and planting, it can be relatively easy to replace, if ever you fancy a change.

2 Heighten the senses For this courtyard at the Royal Academy of Arts in London, designer Tom Stuart-Smith used towering, shade-tolerant tree ferns, bring instant character.

3 Simple but effective Built neatly into the wall, this contemporary outdoor fireplace is offset by the sculptural seating and limited colour palette.

Tiny garden designs

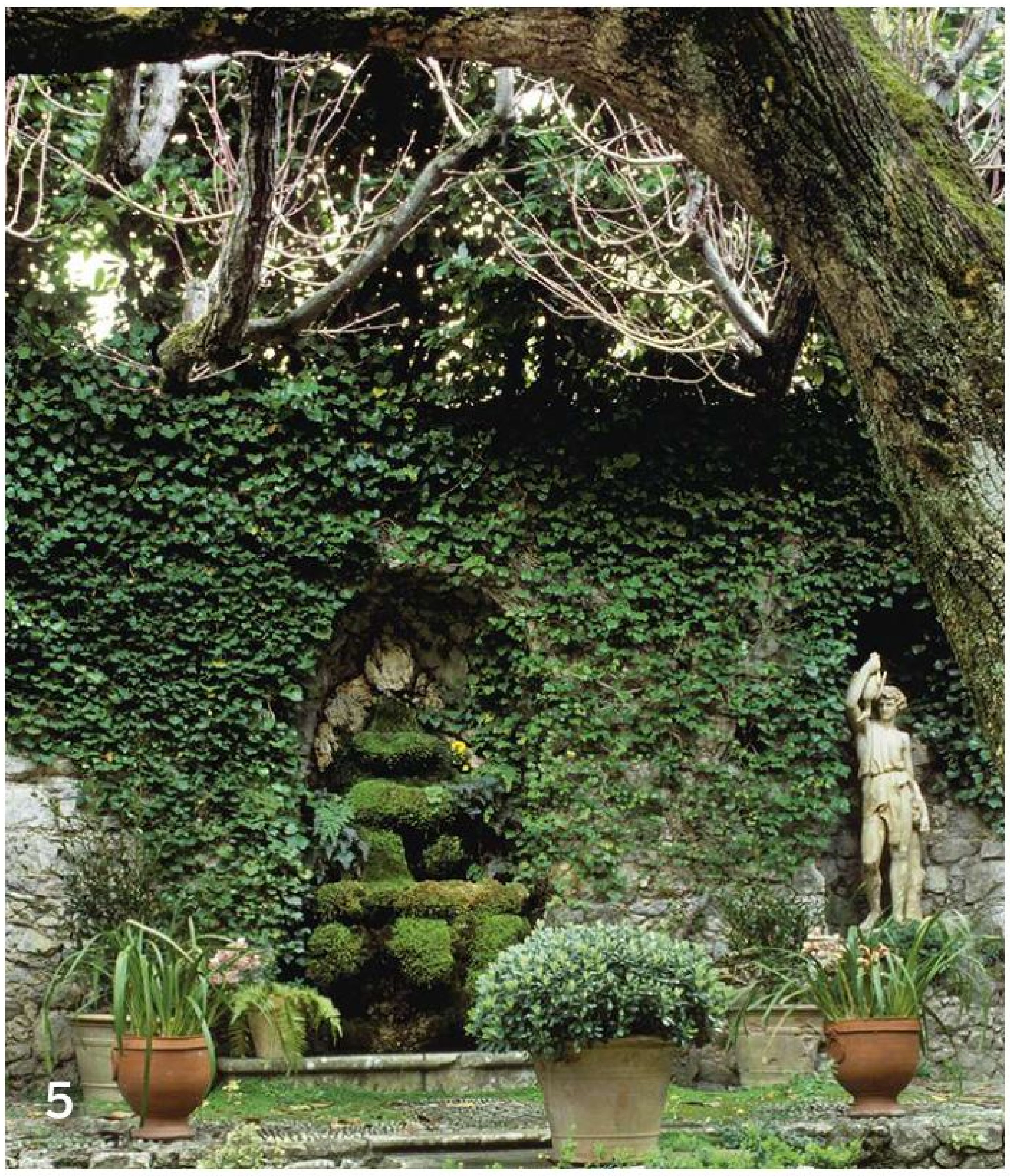
In terms of design, the smaller the garden, the greater the challenge. Editor Juliet Roberts looks at eight beautiful but diminutive spaces and explains why they work

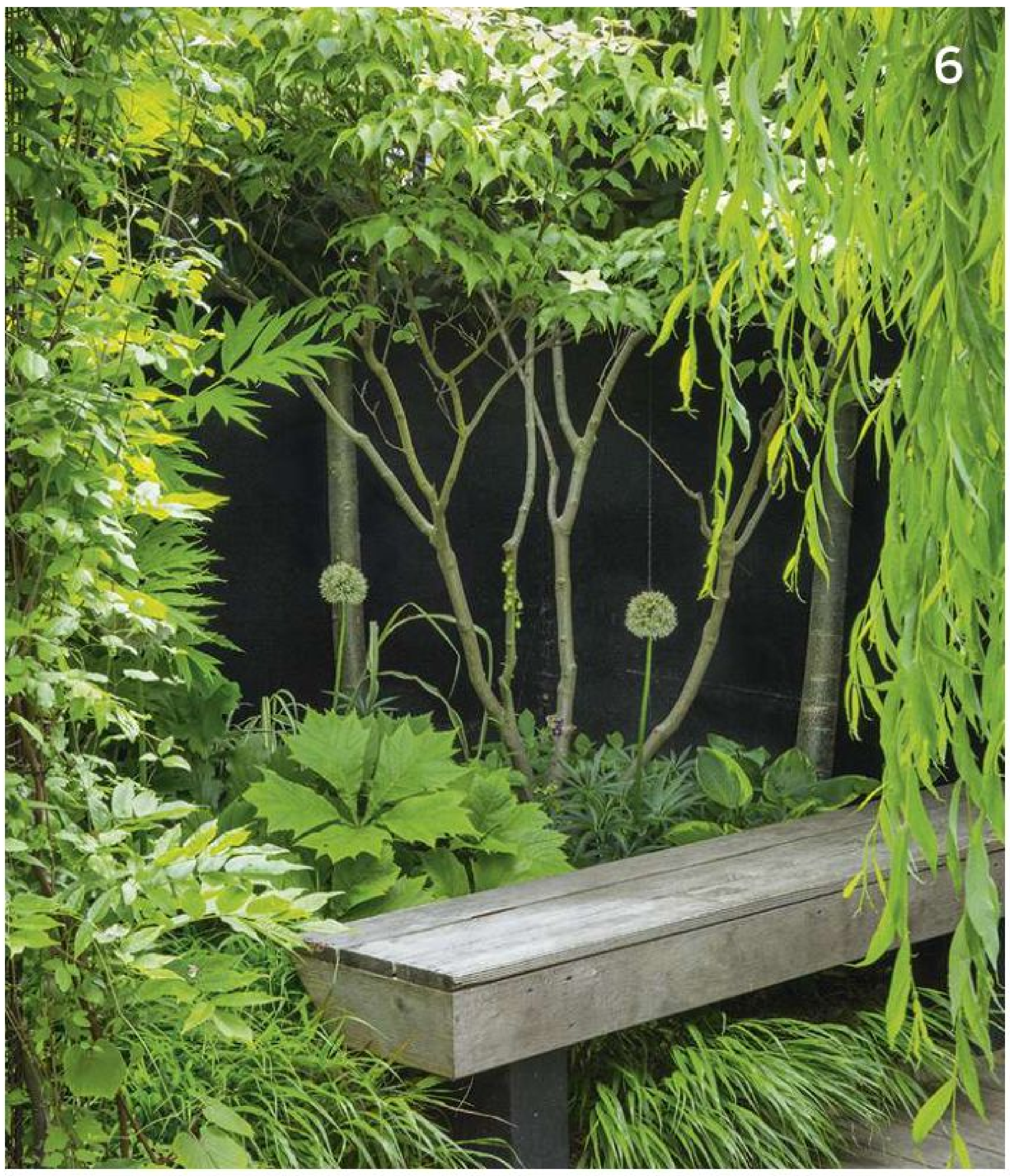
WORDS **JULIET ROBERTS**

Tiny gardens are often the most challenging to design. During my ten years as editor, I've seen a fair few and there's no doubt that the key to creating a beautiful space lies in a process of careful planning, editing and attention to detail. The smaller the garden, the more important all of this becomes. Even if you plan to employ a professional designer, it's worth having an idea of the main considerations. First, try to evolve a simple, clear plan for what you want to achieve. Be ambitious but also realistic about what's possible in terms of space, finances, climate and time (not to mention your spouse or partner's agreement). If possible, measure your garden and draw it to scale, and build up a mood board of ideas, including materials, plants and styles that appeal to you. The best designs are often the simplest, so keep to a restricted palette of carefully chosen plants and landscaping materials. Plants should suit the garden's conditions and provide as much interest as possible throughout the year. It's worth observing what lies beyond the limits of the garden too, for example, you could incorporate neighbouring trees into your scheme. Your aesthetic ambitions should also take into account functionality, for instance seating with integral storage or plant supports that also support lighting. Boundary walls make a huge impact, and are invariably improved by growing plants on them. Painting walls and furniture can substantially change the atmosphere too; colours such as black, slate grey and sandstone make a particularly good foil for greenery. Make sure your seating areas are generous; there's nothing more off-putting than feeling cramped. But the most important consideration is to create a space that brings you pleasure.

Turn over for more ideas ▷

1 MMGI / BENNET SMITH. DESIGN: RUTH WILLMOTT AND FREDERIC WHYTE;
2 MMGI / MARIANNE MAJERUS. DESIGN: TOM STUART-SMITH; 3 MMGI / BENNET SMITH





4 Bower power A pretty arch of sky-blue *Ceanothus* 'Concha' against the patina of old painted brickwork makes a delightful seating spot in this little courtyard. A rusted iron bench with well-chosen cushions, combined with vintage planters and simple box balls, further enhances the garden's simple yet charming atmosphere.

5 Classical influence Ivy-clad walls surrounding a small grotto, classical statuary and a collection of elegantly shaped pots give an Italianate-atmosphere to this back garden. Overhanging branches from neighbouring trees are the perfect place to hang outdoor fairy lights or festoon lighting.

6 Back to black By painting walls matt black you can give a greater sense of depth to a garden. Lush, textural planting in shades of green and white ensures a restful backdrop to the simple wooden bench.

7 Raised beds The sculptural white walls, made from rendered concrete, form neat planting pockets for tree ferns in varying sizes. These provide vertical accents while an underplanting of ferns brings further texture. Where possible, it's also worth using light and shade in order to benefit from the delicate beauty of shadow play.

8 Treading the boards Wooden decking is something of a 'Marmite moment'; you either love it or hate it. However, it can be a relatively cost-effective and attractive solution to garden flooring. Here the deck appears to float above the greenery and has been cut away to allow for planting areas. Multi-stem trees are a particularly effective way of bringing added interest.

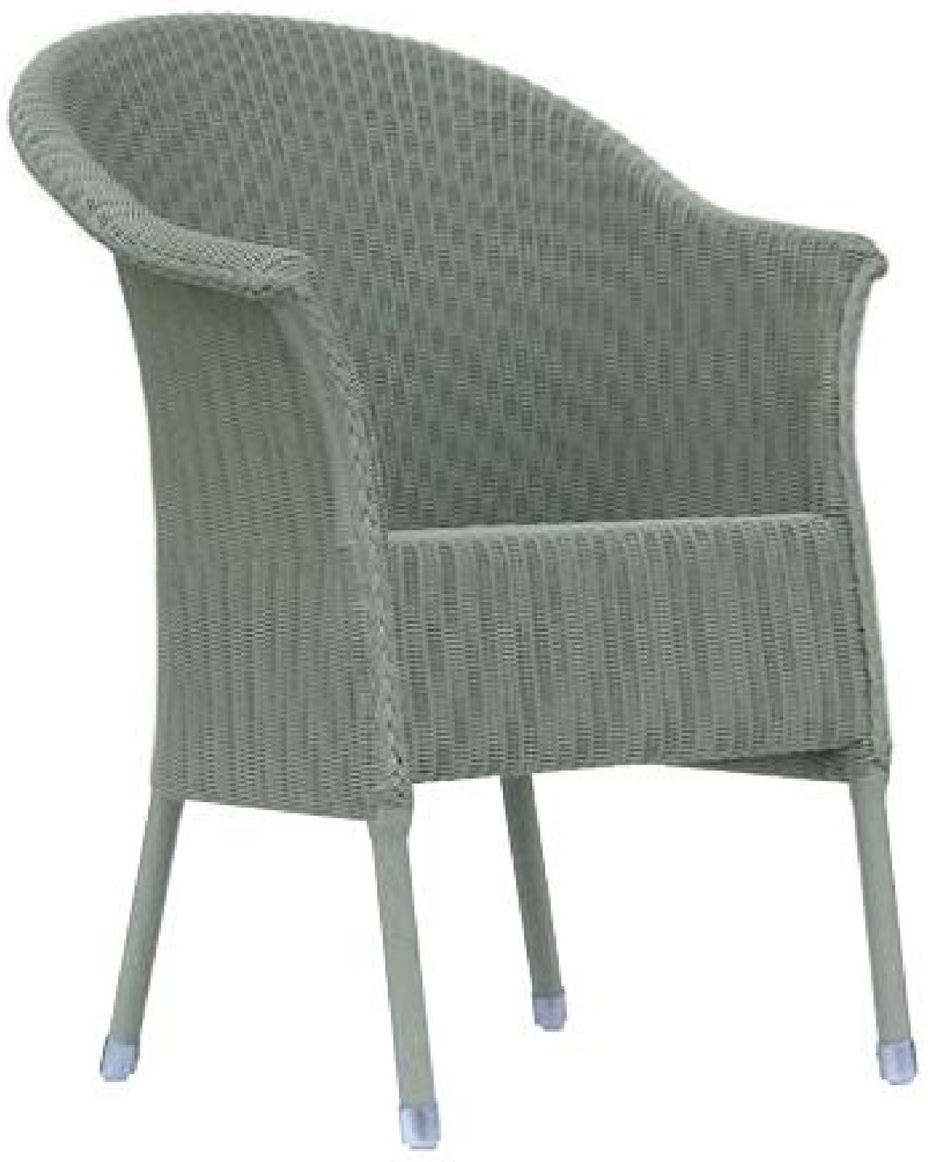
4 JACQUI HURST / GAP PHOTOS; 5 MMGI / MARIANNE MAJERUS; 6 MMGI / MARIANNE MAJERUS, DESIGN: SPENCER VINER; 7 THE GARDEN COLLECTION / FLORA PRESS / FOCUSONGARDEN / LUCKNER; 8 MMGI / MARIANNE MAJERUS, DESIGN: JANE BROCKBANK

Make sure your seating areas are generous; there's nothing more off-putting than feeling cramped

THE SHORT LIST

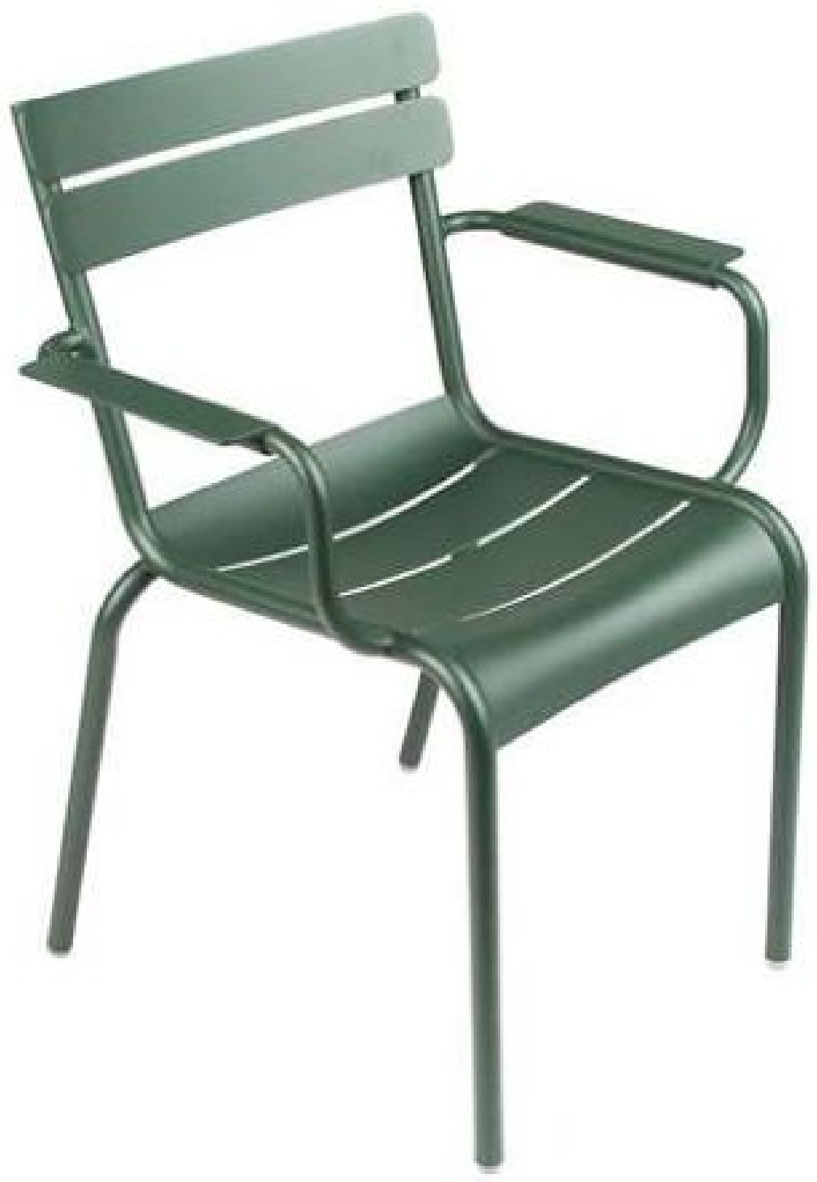
Garden chairs

Find a style that complements your garden design



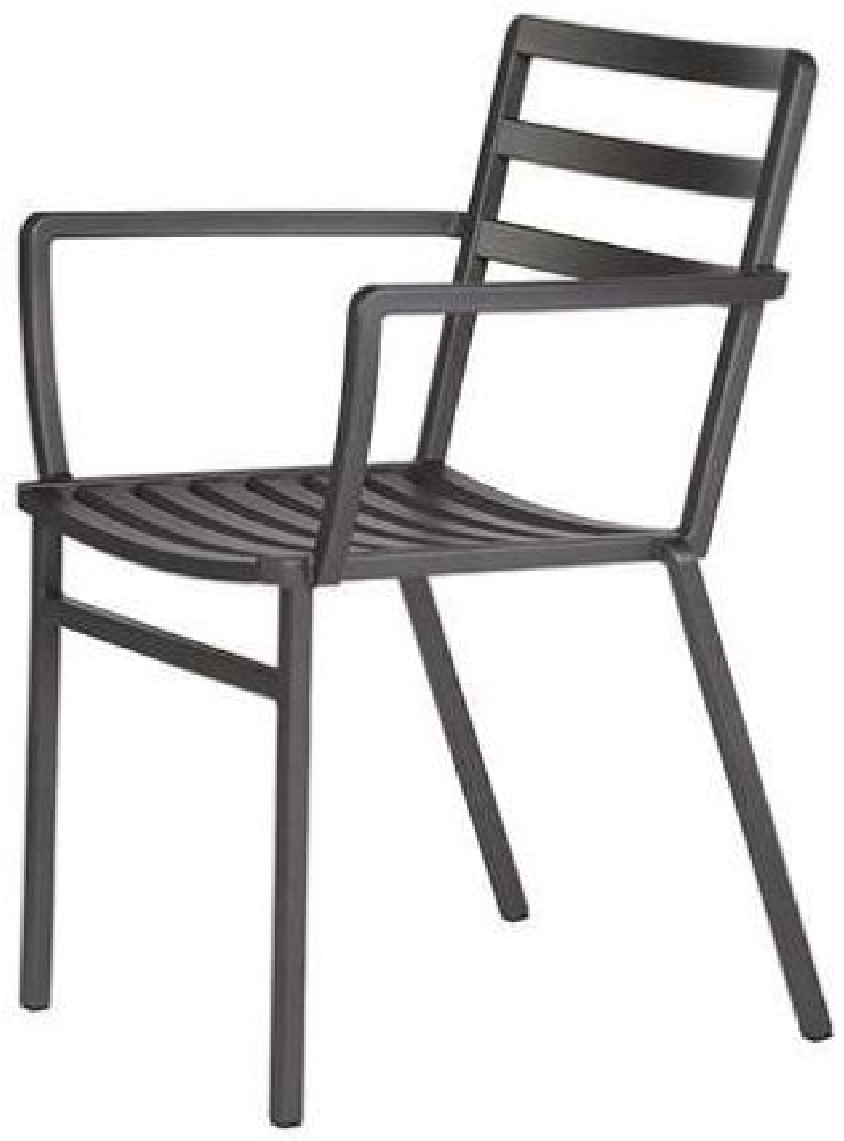
HAND CRAFTED

Outdoor Belvoir armchair, £322, Lloyd Loom, 01775 724358, lloydloom.com



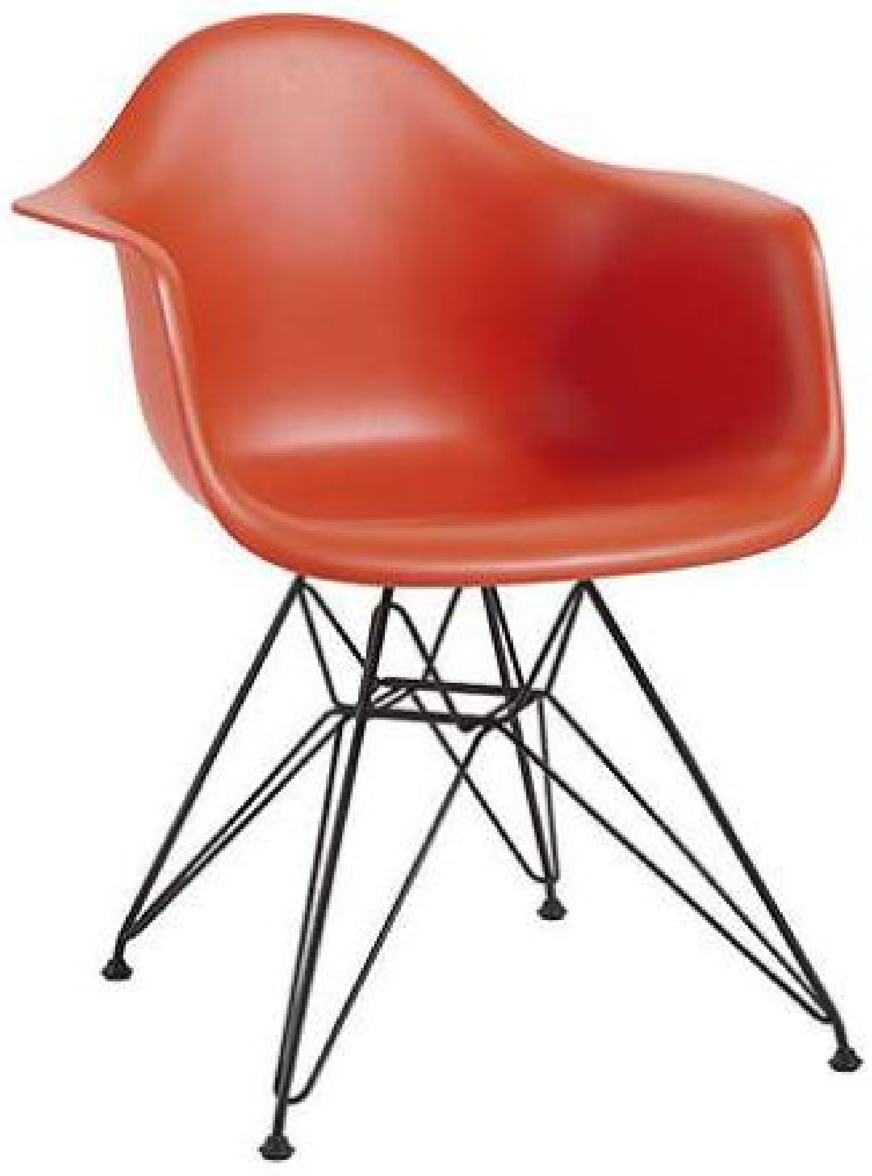
ALUMINIUM FRAME

Fermob Luxembourg Armchair, £205, Le Petit Jardin, 01892 541152, le-petit-jardin.com



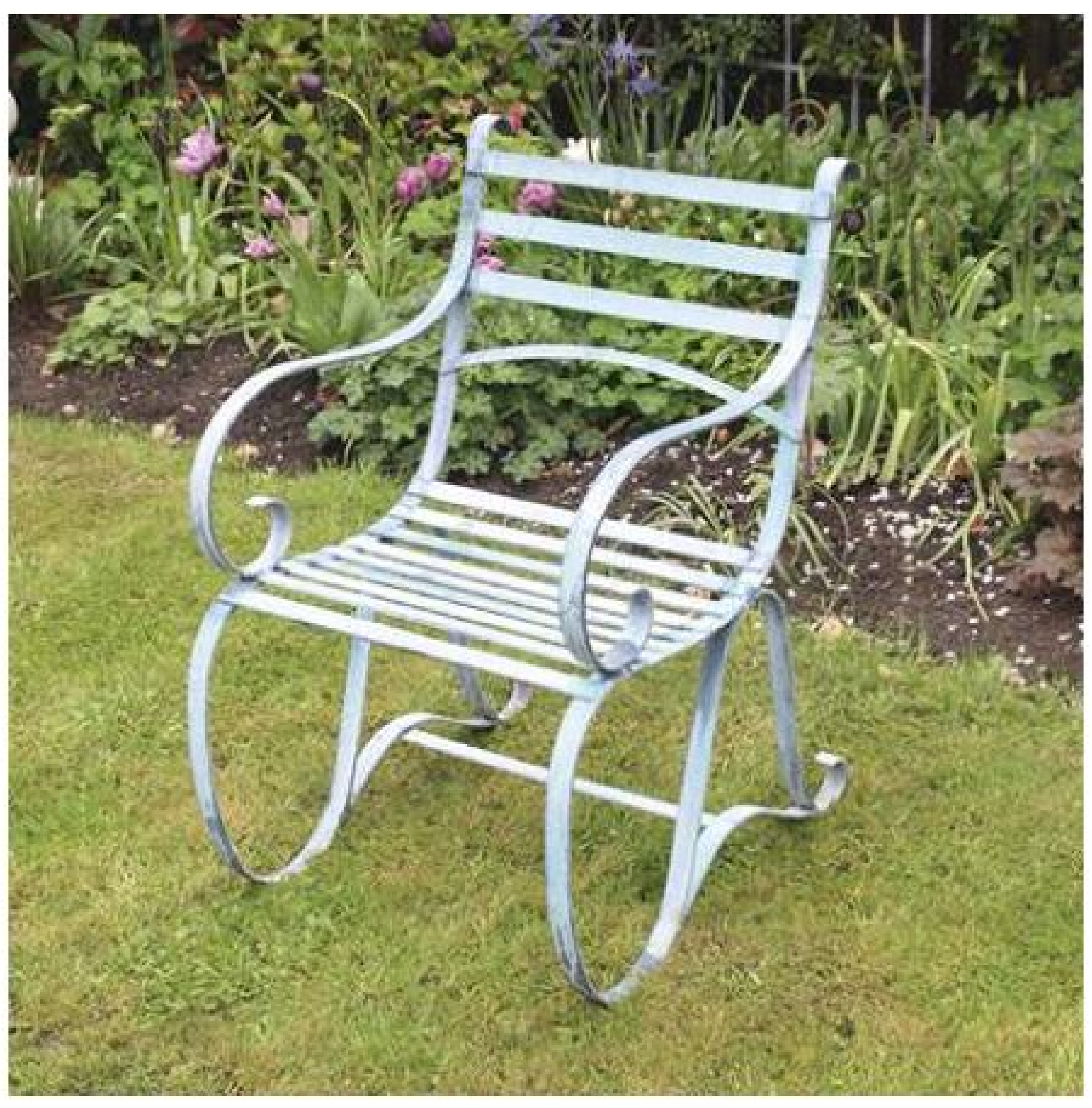
GRAPHITE FINISH

Barlow Tyrie Piazza Armchair, £160, The Chelsea Gardener, 020 7352 5656, chelseagardener.com



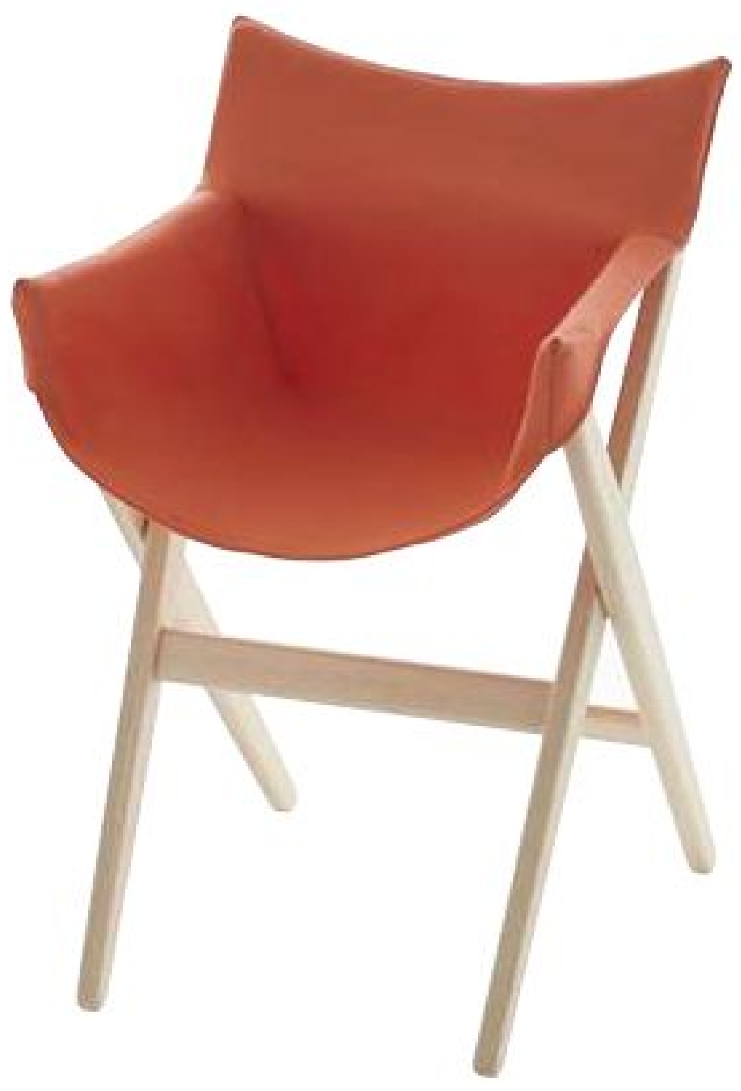
MOULDED POLYPROPLENE

Vitra Eames DAR armchair, £304, John Lewis, 03456 049 049, johnlewis.com



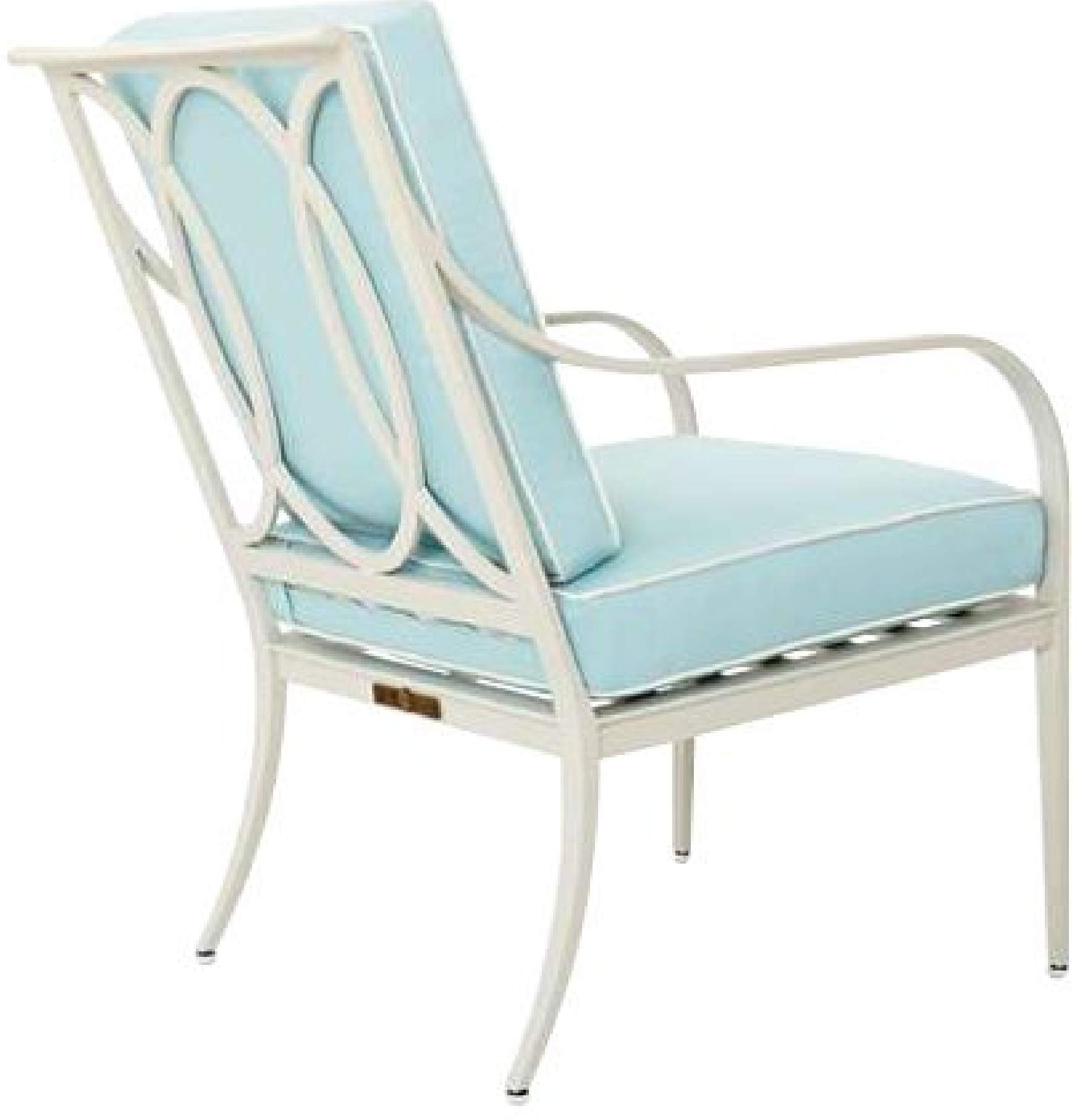
VINTAGE STYLE

Carver chair, £240, Home and Garden Ironwork, 01905 21905, homeandgardenironwork.co.uk



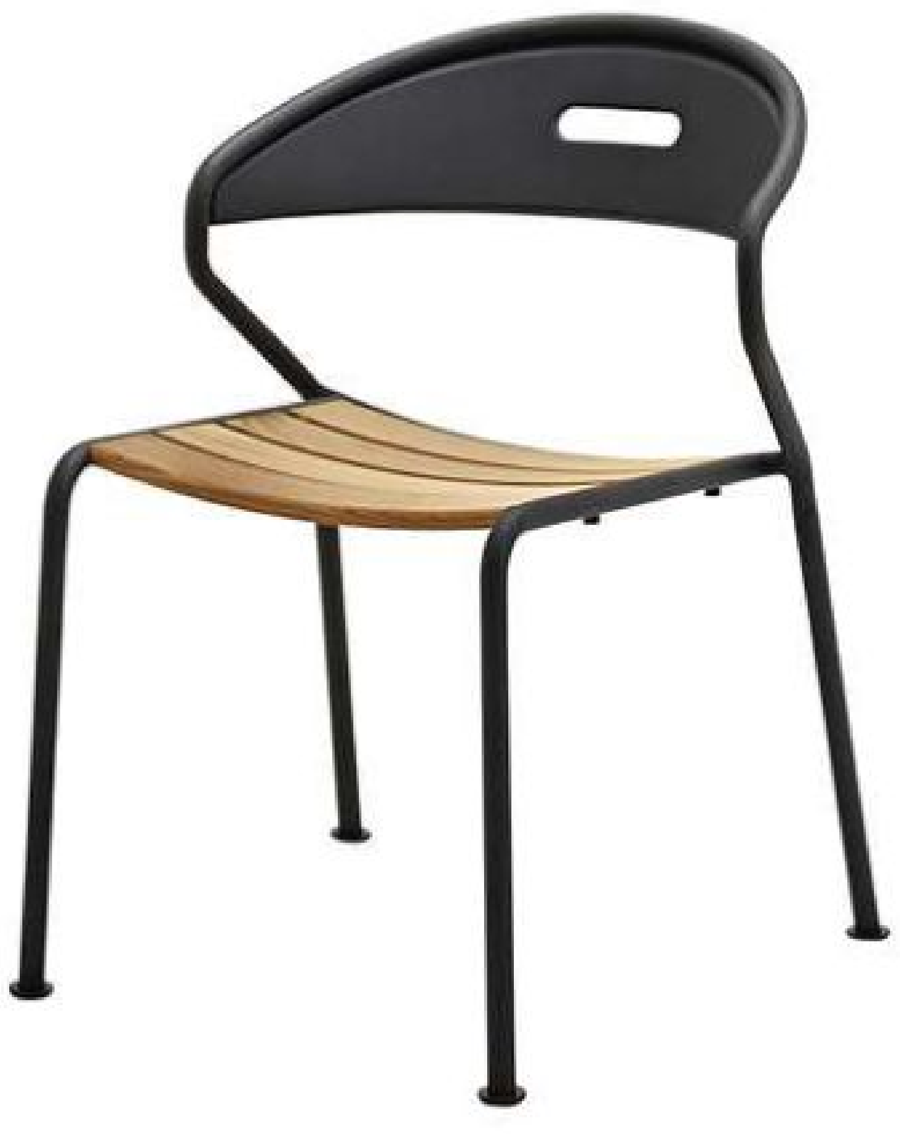
CURVED CANVAS

Fionda stacking outdoor chair by Jasper Morrison for Mattiazzi, £440, Aram store, 020 7557 7557, aram.co.uk



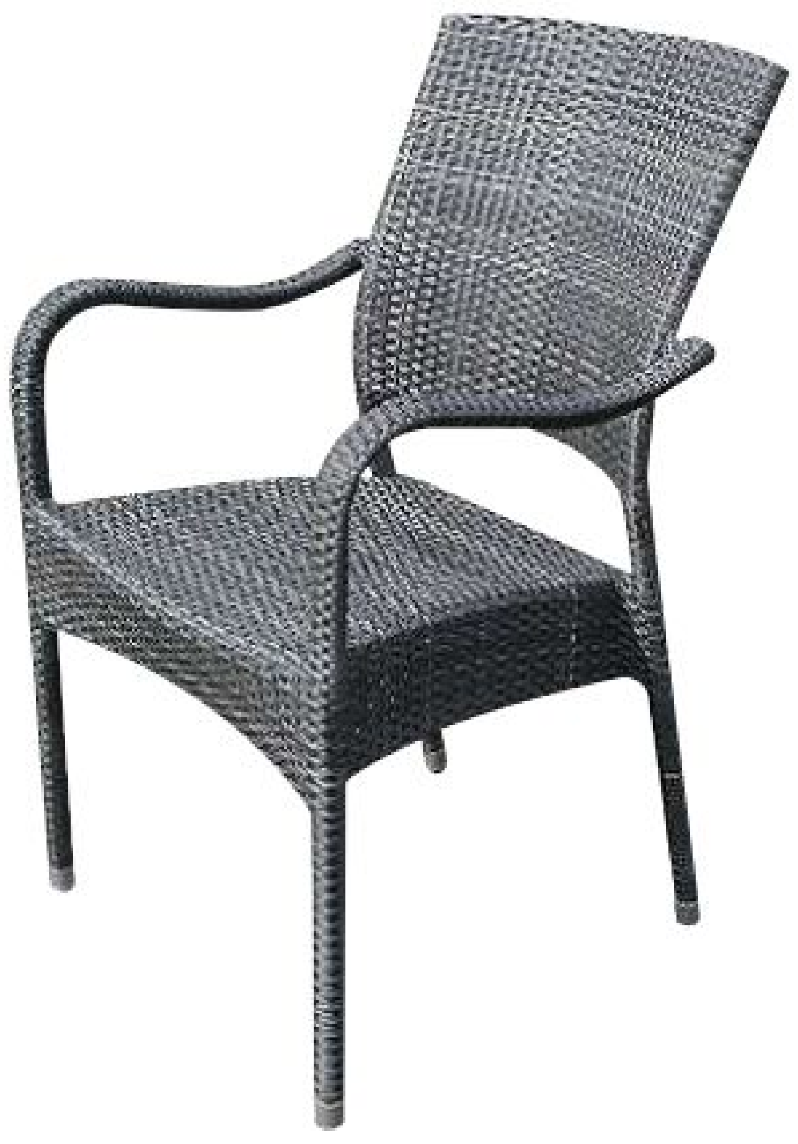
AMERICAN DREAM

Buie Club Chair, £4,210, McKinnon and Harris, 020 7349 9085, mckinnonharris.com



TEAK SEAT

Gloster Curve Stacking Chair, £351, Tincleton Lifestyle, 01305 848391, gardenfurnitureofdistinction.co.uk



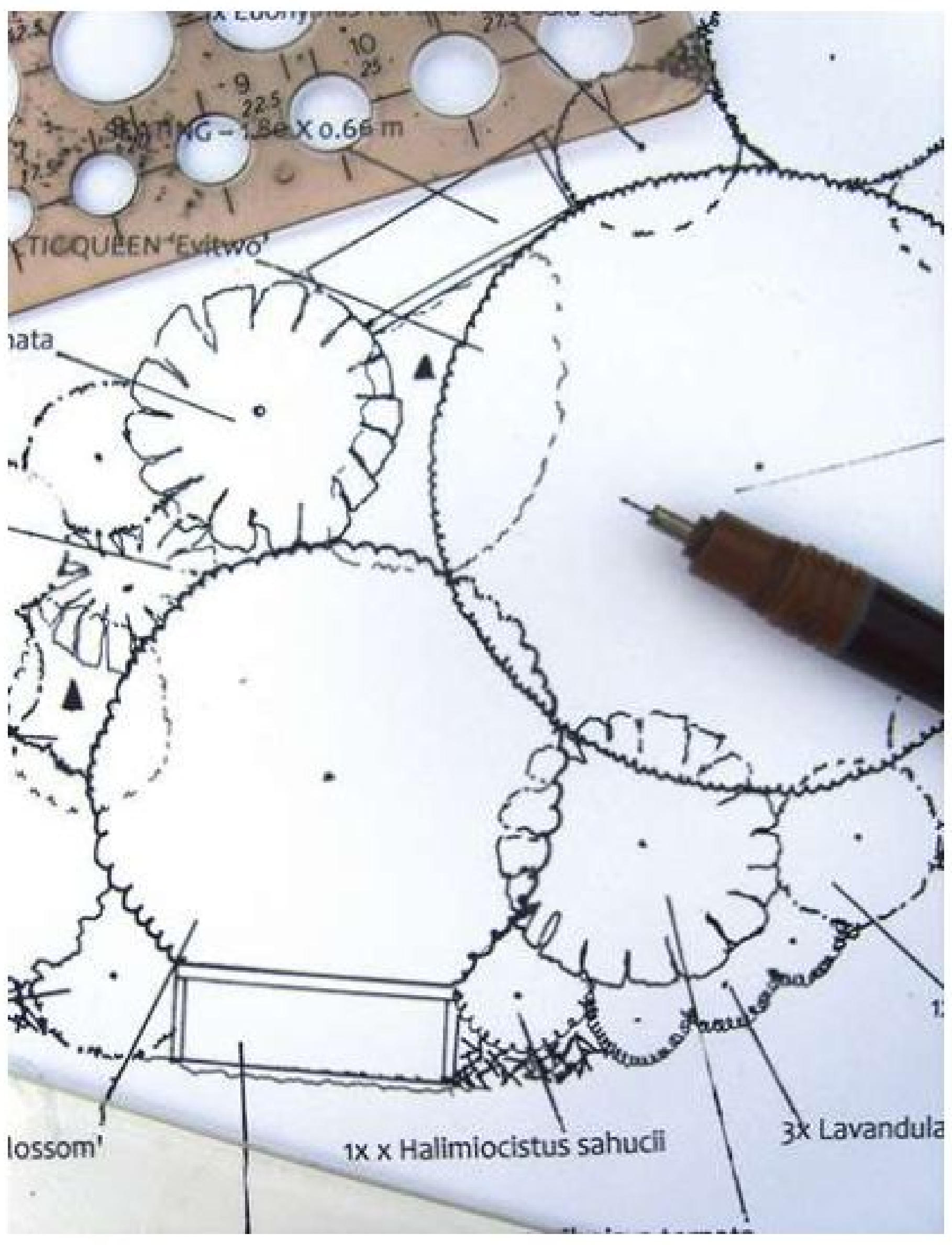
RATTAN WEAVE

Dover Stackable Armchair Grey Weave, £123, Bridgman garden furniture, 020 8804 7474, bridgman.co.uk

COMPILED BY ROSANNA MORRIS

Education guide

Are you looking to change career, gain accreditation or simply learn more about your passion? Choose the best course for you from this selection of full-time, part-time and short courses in horticulture and garden design



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Images © RHS

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Christophii
Luzula sylvatica 'Marginata'
Bergenia stracheyi Alba Group
Verbena 'Hastata'
Geranium

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Studying at the school is creative, fun and inspiring and, based in the magnificent surroundings of Hampton Court Palace, you get to experience a truly unique and prestigious learning environment. The workshop elements of the course take place in the KLC Design Studio within the Palace itself with its breath-taking views over the formal gardens, whilst practical, hands-on horticultural sessions take place in the 20th Century Gardens, which appropriately used to be the Apprentices' Garden.

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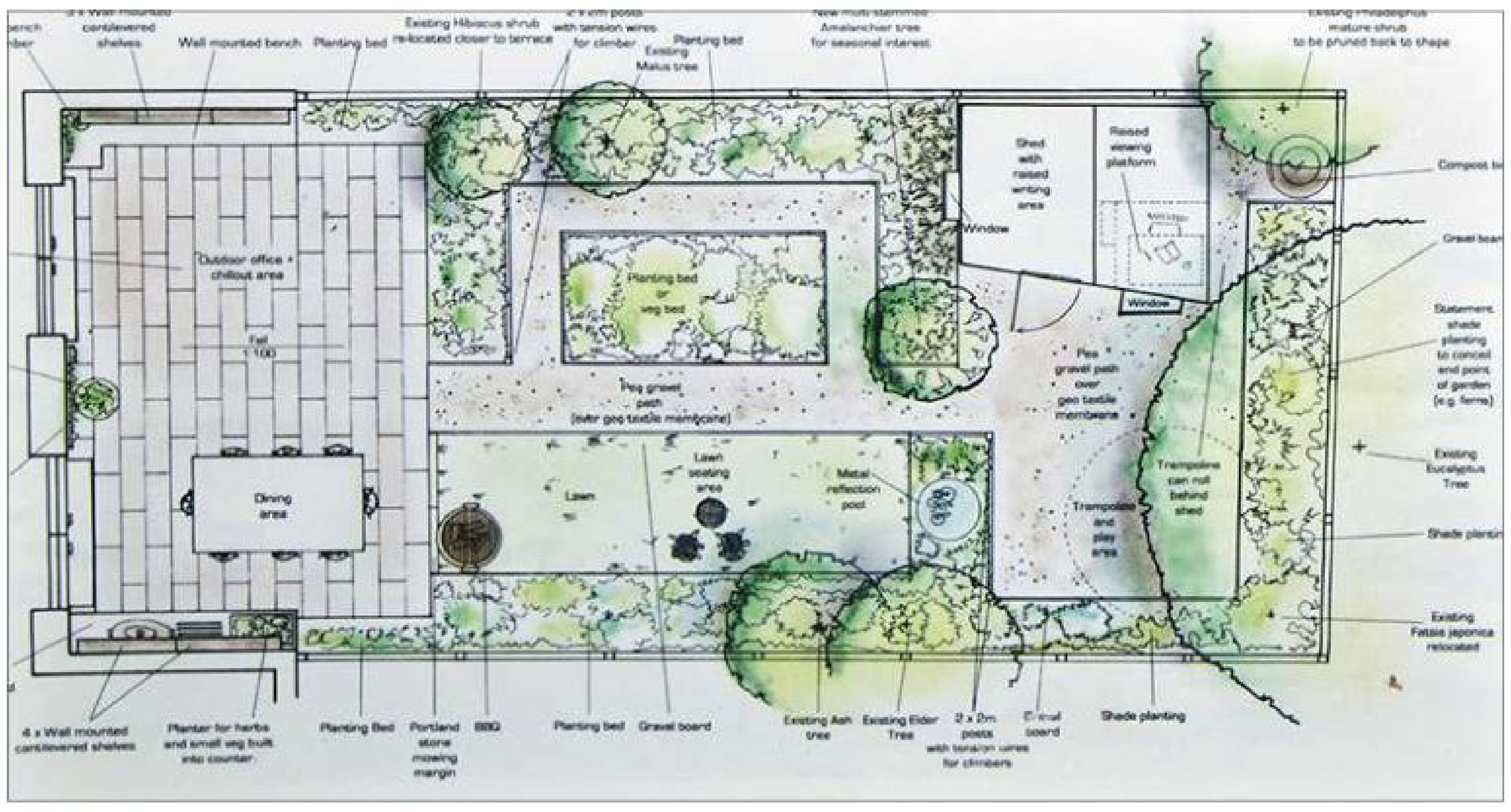
So, why not make your change today?


Wall mounted bench
Planting bed
Existing Hibiscus shrub re-located closer to terrace
2 x 2m posts with tension wires for climber
Existing Malus tree
Planting bed
Amelanchier tree for seasonal interest
Existing Philadelphus mature shrub to be pruned back to shape
Shed with raised writing area
Raised viewing platform
Window
Window
Compost
Gravel board
Outdoor office + chillout area
Fall 1:100
Planting bed or veg bed
Pea gravel path (over geo textile membrane)
Pea gravel path over geo textile membrane
Statement shade planting to conceal end point of garden (e.g. ferns)
Existing Eucalyptus Tree
Dining area
Lawn
Lawn seating area
Metal reflection pool
Trampoline and play area
Trampoline can roll behind shed
Shade planting
Existing Fatsia japonica relocated
4 x Wall mounted cantilevered shelves
Planter for herbs and small veg built into counter
Planting Bed
Portland stone mowing margin
BBQ
Planting bed
Gravel board
Existing Ash tree
Existing Elder Tree
2 x 2m posts with tension wires for climbers
Gravel board
Shade planting

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Esra Parr, a 2014 Garden Design graduate was awarded Gold. The Macmillan Legacy Garden, designed by Capel alumnus Ann-Marie Powell, also won Gold and highlighted the work of Macmillan Cancer Support.

Career-changers Vanessa Hoch and Rachel Pocock were awarded Silver Gilt for their Foundations for Growth garden. The pair met during their studies at Capel and after graduating in 2014 established their own business.

"The opportunity to put our first planting design into fruition and to be rewarded with a Silver Gilt medal at Hampton Court is beyond my wildest dreams." said Vanessa. *"We are incredibly proud of what we have achieved."* Current Capel students helped with the build and planting of the garden. Further information about the other award-winning gardens designed by former Capel students is available on www.capel.ac.uk.

Capel's Foundation Degree in Garden Design and Plantsmanship launches in September in association with the Royal Agricultural College, Cirencester. Students will study at Capel's Enfield centre with 34 acres of mature, designed gardens and specialist design studios.

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Kate Durr, current 1 Year Diploma student, RHS Gold Medal winning Best in Show Festival Garden at Malvern this year

Image: C.F.S Gdn by Graduate Jo Thompson

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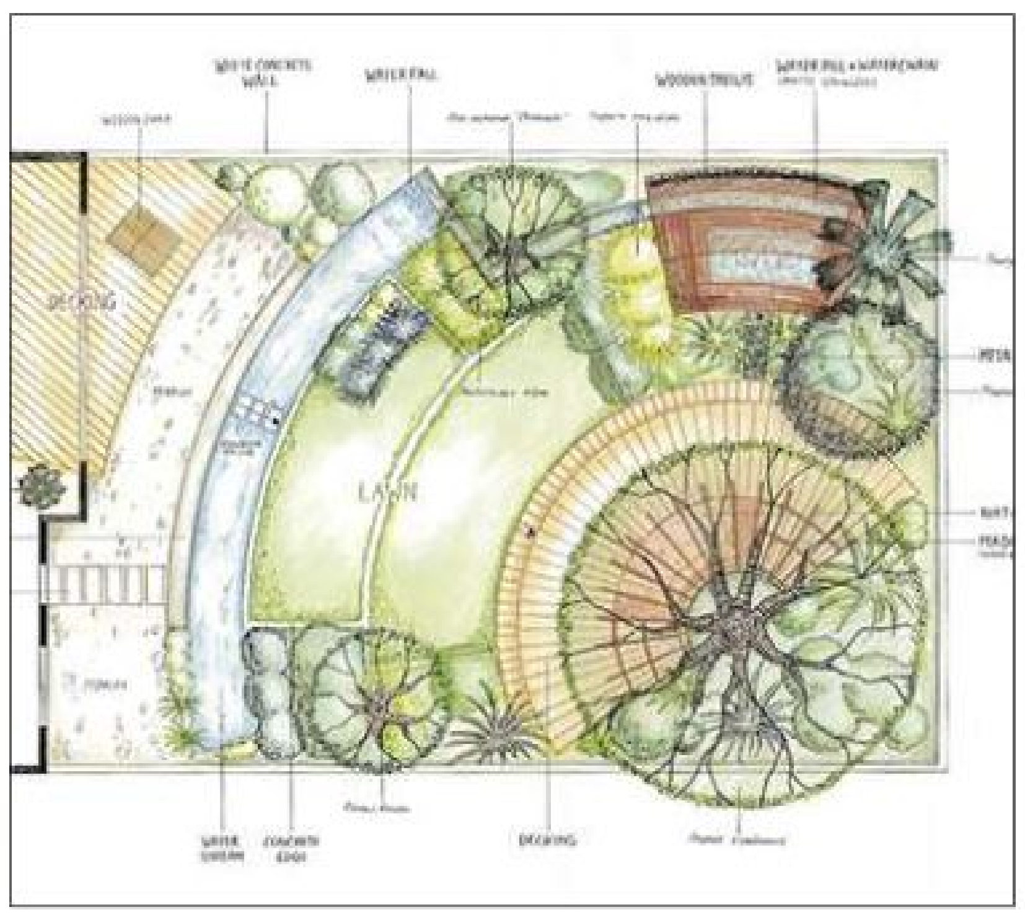

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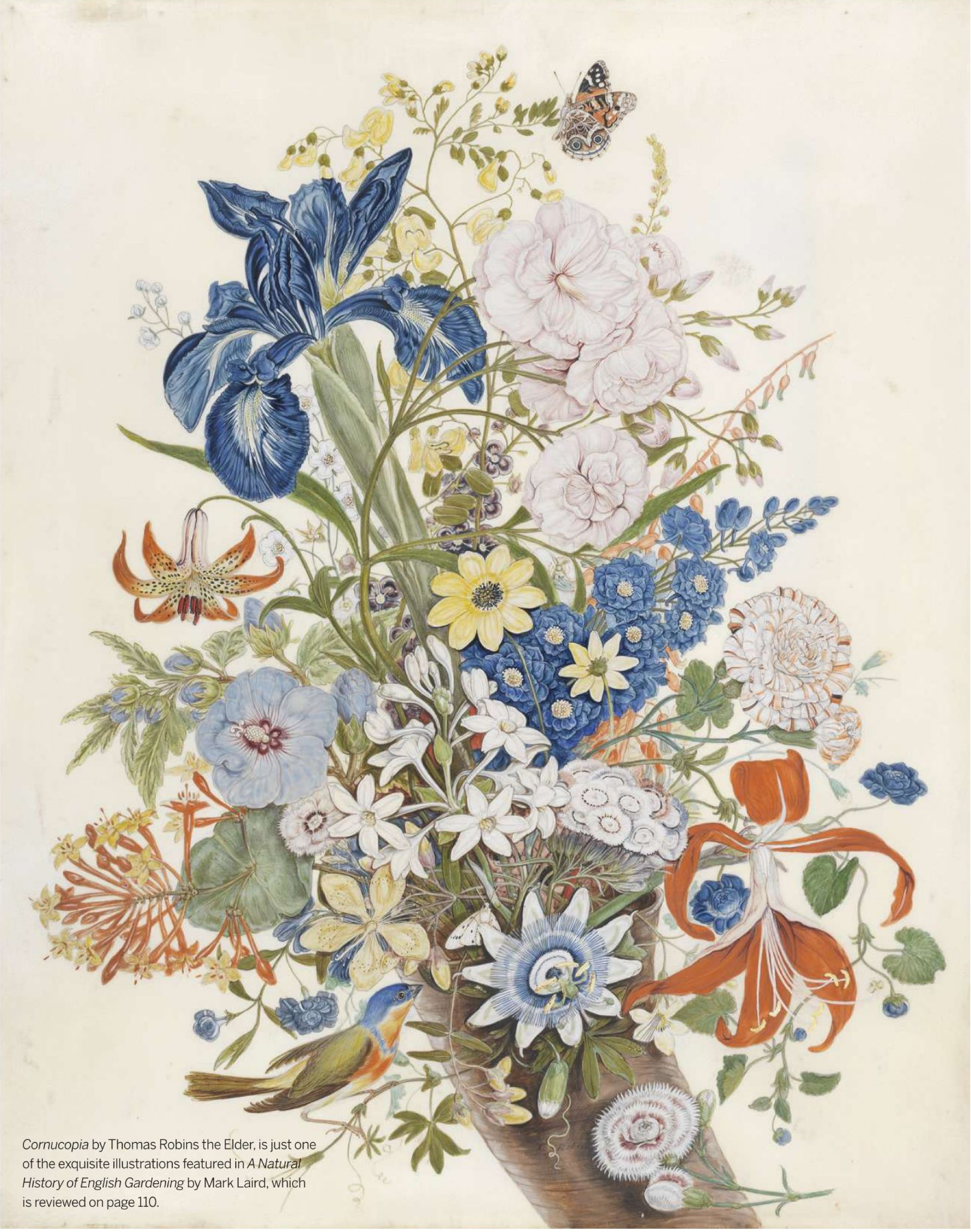
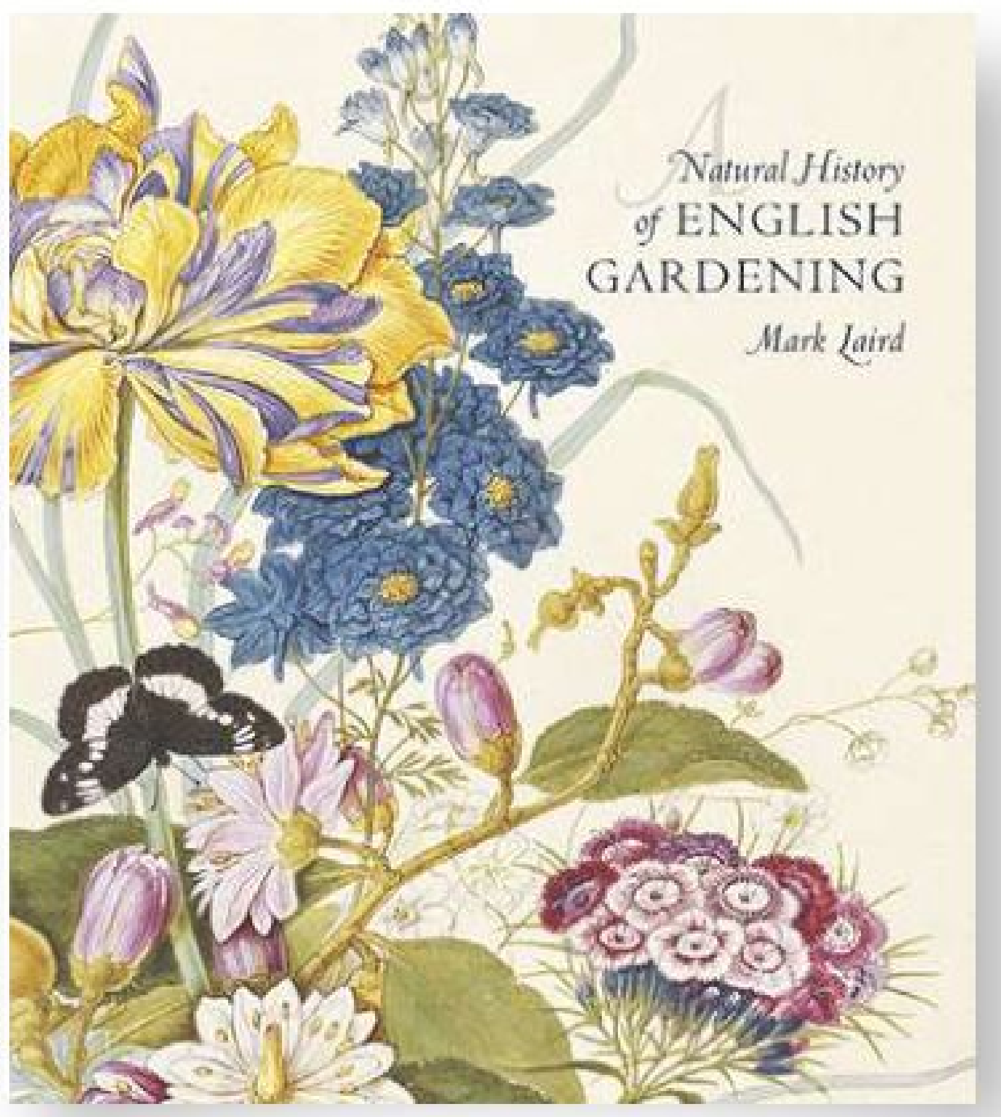


Cornucopia by Thomas Robins the Elder, is just one of the exquisite illustrations featured in *A Natural History of English Gardening* by Mark Laird, which is reviewed on page 110.

© THE FITZWILLIAM MUSEUM, CAMBRIDGE

Book reviews



A NATURAL HISTORY OF ENGLISH GARDENING

by Mark Laird

Yale University Press, £45
ISBN 978-0300196368

Dazzling illustrations inform a detailed exploration of the link between nature and culture in 18th-century English gardening.

Reviewer Jennifer Potter is a garden historian and garden writer.

Large in format and ambition, Mark Laird's latest scholarly contribution to the history of English gardening teems with life on every page. Taking his cue from the pioneering parson-cum-naturalist Gilbert White of Selborne in Hampshire, Laird hopes to rid garden writing of its fixation with male-dominated garden design, a straitjacket he attributes to Horace Walpole's *The History of the Modern Taste in Gardening*.

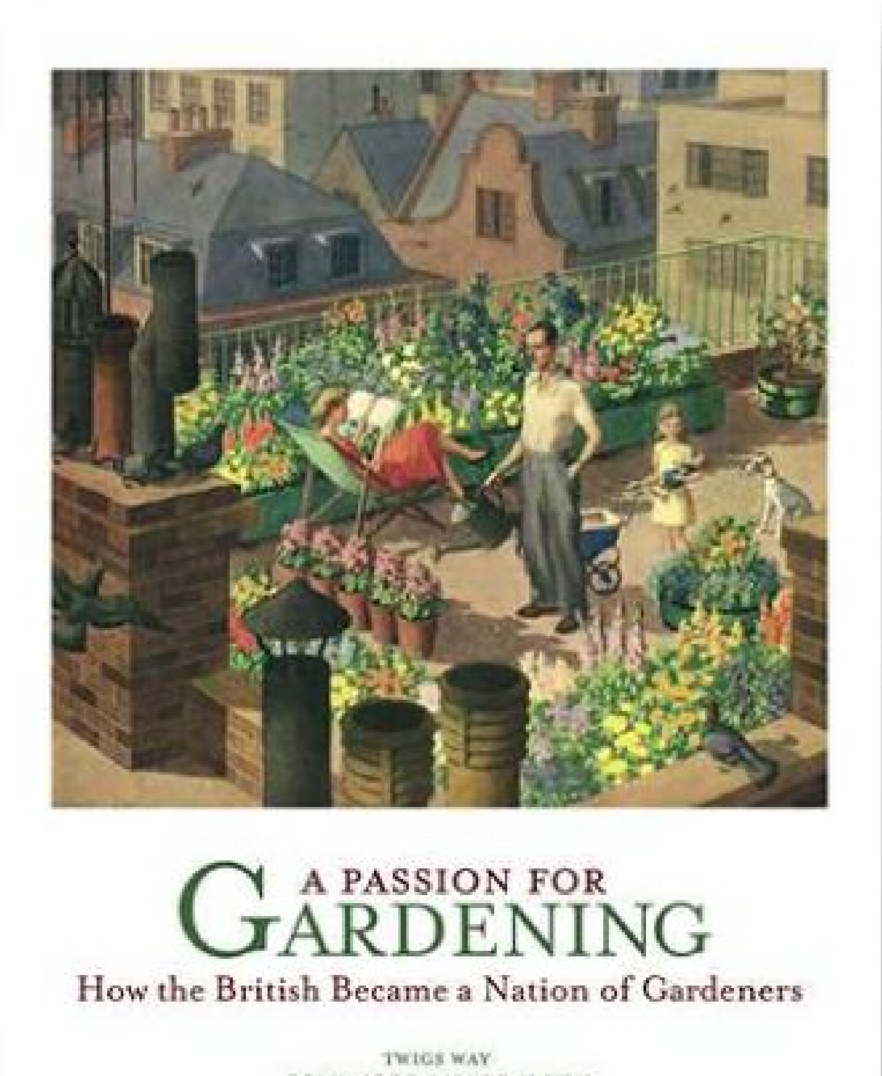
Laird's gardening, by contrast, is a dynamic process, affected by natural creatures, by developing technologies that aided the import of exotic plants, and by cataclysmic weather events, such as the severe frosts of 1683-84, which killed the diarist John Evelyn's tortoise and his Mediterranean evergreens, and the sulphurous dust that shrouded Europe after the Icelandic volcano, Laki, erupted in 1783.

Concentrating almost exclusively on southern England, Laird builds his chapters around gardeners, collectors and artists, among them Evelyn at Sayes Court in Deptford, London; Mark Catesby, who recorded the natural history of Carolina; the duchesses of Beaufort and Portland; and the artists Georg Dionysius Ehret and Thomas Robins the Elder. Well-born women feature as patrons, collectors and occasionally artists, notably the twice-widowed Mrs Delany whose cut-paper botanical collages assured her some immortality.

If Laird's focus slips at times in a welter of historical detail, the book's real stars are the illustrations in Emily Lees's inspired design; their generous captions invite a parallel reading to the text. My favourites include George Stubbs's lugubrious bull moose from the Goodwood menagerie and Ehret's gloriously baroque *Magnolia grandiflora*, an imported species that succumbed to Britain's bitter winter of 1739-40.

Book offer

RRP £45. **Reader offer price £40.50** including p&p*.



A PASSION FOR GARDENING: HOW THE BRITISH BECAME A NATION OF GARDENERS

by Twigs Way

Prion Books, £14.99
ISBN 978-1853759222

An entertaining gallop through garden history, richly illustrated from the archives of the Garden Museum.

Reviewer Ambra Edwards is a garden historian and garden writer.

You will find more scholarly accounts of English garden history and, on occasion, more accurate ones. But you'll be hard pressed to find one told with more infectious relish. Twigs Way sets off at a lick: in just five text-light pages we have galloped from the end of the Ice Age (around 10,000BC) to Elizabethan masques, and by the end of the chapter we are leaning over the garden fence with Humphry Repton.

The pace slows a little to bring us from the technologically innovative Victorian era, via digressions on the role of women and children in gardening, to more or less the present day – a welcome move, since so many current histories peter out mid-20th century. She takes frank delight in the more bonkers aspects of the journey, whether the legendary drunkenness of jobbing gardeners, the effect of growing chrysanthemums on suicide rates, or alarmingly louche advertisements for gardening gloves.

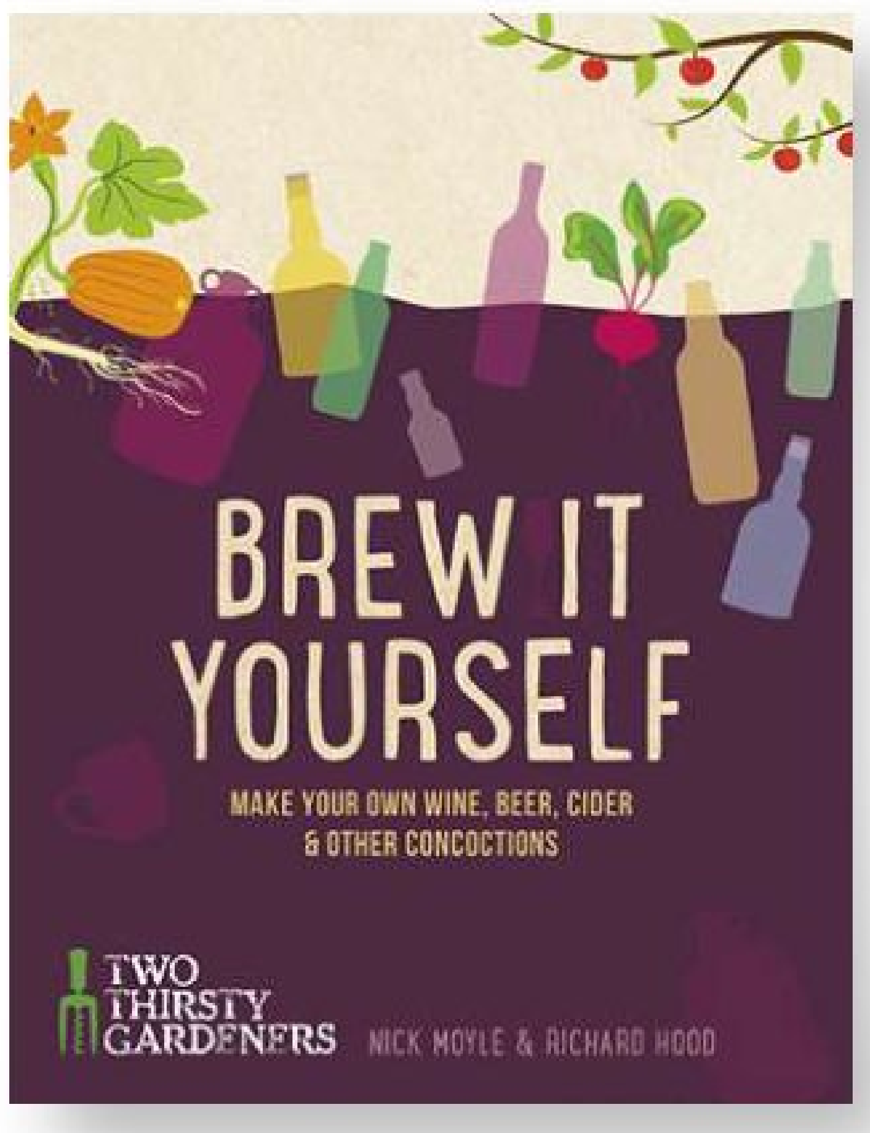
Where this book really scores is in the wealth of illustration, drawn largely from the archives of the Garden Museum. Students of garden history have become accustomed to seeing the same images over and over again, so it is a delight to see so much new material, and gathered from such a wide range of sources – books, journals and catalogues, of course; some tremendous paintings and photographs – but also seed packets, cigarette cards, toys and some very intriguing tools.

It is possible to have too many exclamation marks, and the captioning sometimes smacks of desperation. But even the serious student will find much to enjoy, while for the general reader, this is a lively, engaging and well-priced introduction to the endlessly fascinating subject of why we are indeed a nation of gardeners.

Book offer

RRP £14.99. **Reader offer price £13.49** including p&p*.

Book reviews



BREW IT YOURSELF: MAKE YOUR OWN WINE, BEER, CIDER & OTHER CONCOCTIONS

by Nick Moyle and Richard Hood

Nourish Books, £14.99
ISBN 978-1848992276

Packed full of booze recipes – both traditional and obscure – that are easy to follow and will certainly have you thirsting for more.

Reviewer Andy Hamilton is a forager, writer and brewer.

There is a touch of irony to the poses adopted by the self-styled thirsty gardeners in the opening pages of their first book, *Brew it Yourself*. While Nick leans on a muddy fork grinning at the camera, Richard clutches a pint and stares unconvincingly into the distance. You get the sense they are mocking the polished world of celebrity cookbooks; offering us instead two very down-to-earth blokes who just want to have a drink or six.

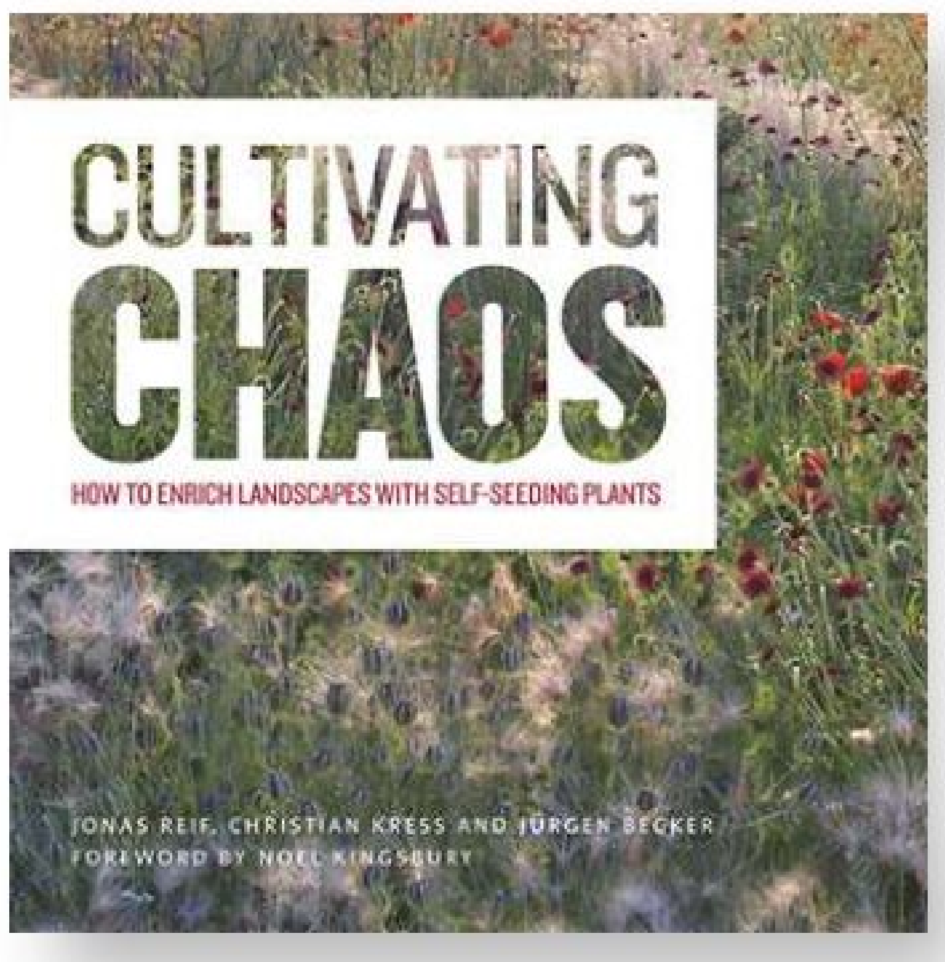
The traditionalists out there will be pleased to find many of the usual suspects: sloe gin, elderflower champagne and parsnip wine. But what is good about these recipes is that many offer little hints that the thirsty gardeners have picked up along the way. For example, in the crab apple wine recipe, they suggest using champagne yeast as it 'goes the extra mile' in sugar-heavy wine recipes. What I really enjoyed were the many unexpected recipes. One that I'm currently infusing is a variation of the liqueur *Rucolino*, which is like *Limoncello* but made with wild rocket, a drink so odd sounding I couldn't resist. The initial tastings suggest it will be a worthwhile addition to my hefty cocktail cabinet.

The book itself is easy to navigate as it's been broken down into sections, starting with the basics and leading into the recipe chapters: wine and mead, beers, sparkling drinks, liqueurs, and classic cocktails and curios. Interspersed among these are pages that will help readers acquire a wider knowledge of some of the ingredients used, such as roots, honey, apples, hops, flowers, berries, and herbs and spices.

The thirsty gardeners write with wit and charm and this helps make their work accessible. The recipes are unusual, varied and, most importantly, easy to follow. I'd recommend this book to anyone with a passing interest in turning their garden into a drinks cabinet.

Book offer

RRP £14.99. **Reader offer price £13.49** including p&p*.



CULTIVATING CHAOS: HOW TO ENRICH LANDSCAPES WITH SELF-SEEDING PLANTS

by Jonas Reif, Christian Kress and Jürgen Becker

Timber Press, £25
ISBN 978-1604696523

Finely illustrated and inspirational and encourages gardeners to embrace the anarchic ways of self-sowing plants.

Reviewer Rory Dusoir is a Kew-trained gardener and writer.

An evocatively titled book that explores ways of encouraging spontaneity in garden culture and design through the use of self-sowing plants. Readers are encouraged to reject the idea that garden plants should stay strictly where they are planted, embracing instead an ideal more akin to a dynamic ecological system that is lightly managed by an unseen hand.

The loosely structured body of the text offers technical information and advice on how to achieve this goal. Introductory remarks focus on first principles and the study of plant ecology as both an inspiration for the style and also a way of informing our management of the garden as a plant 'community'. Gravel gardens, self-sowers in paving, walls and crevices and ways of altering your soil profile are all explored. This text is refreshingly interleaved with finely photographed case studies of successful gardens, such as Derek Jarman's at Dungeness, and includes a glossary of self-sowing plants by situation.

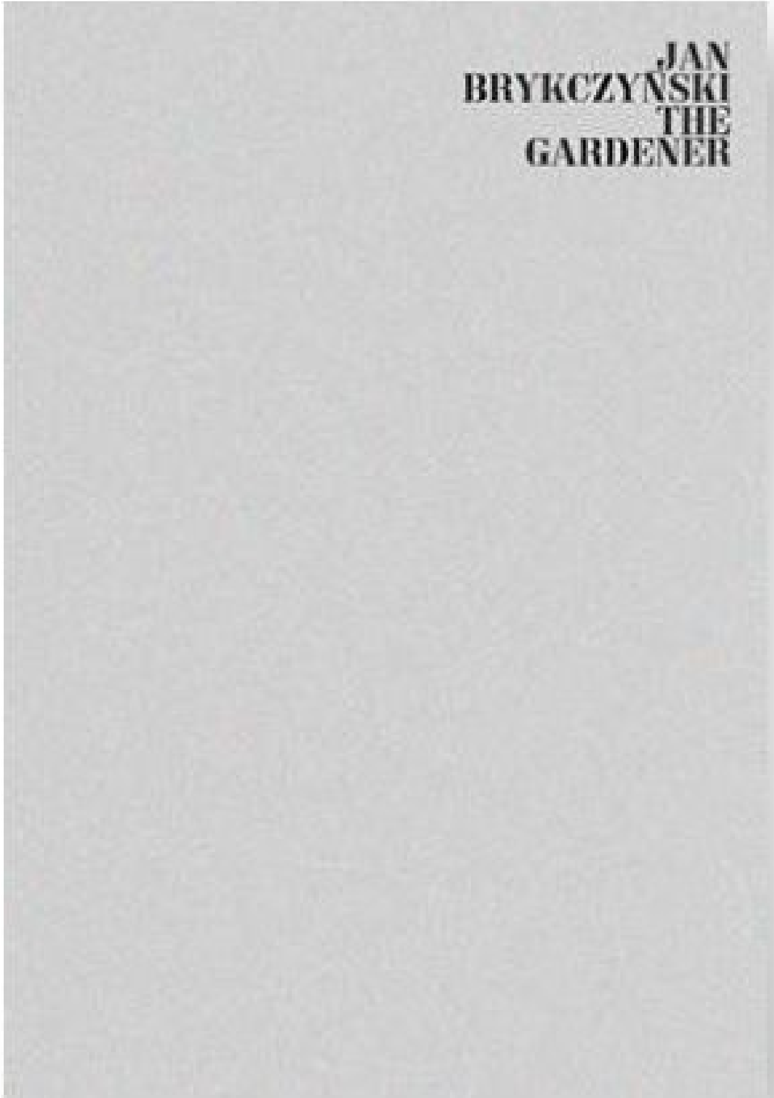
The book tends to emphasise wholesale transformation of garden areas, altering soil profiles, importing substrates and generally starting from scratch. This could be off-putting and it would have been useful to include some of the perfectly straightforward and easy ways self-sowers can be integrated with existing plantings. As a how-to manual it lacks rigour. For example, novice gardeners may be insufficiently forewarned about ingress of weeds, especially when establishing plantings by seed.

Taken as a whole the book offers inspiration and is a rousing call to arms on behalf of a naturalistic style of gardening. The authors' considerable depth of plant knowledge is helpfully deployed in the text – and writers who have accumulated such a wealth of information from working with plants over many years are to be cherished.

Book offer

RRP £25. **Reader offer price £22.50** including p&p*.

Book reviews



THE GARDENER
by Jan Brykczynski

Dewi Lewis Publishing, £25
ISBN 978-1907893667

A haunting art photography book that confronts the reader with the reality of the garden lives of people in poor communities.

Reviewer Noël Kingsbury is a writer and plantsman.

While we agonise over whether to spend £7.99 on a plant down at the garden centre, there are many other gardeners around the world wondering about how they can turn an old bedstead, or a piece of scrap metal, or a pallet into fencing for their plot.

Some such gardeners are found in this book, based on a collection of photographs by the Polish photographer Jan Brykczynski taken in New York, Nairobi, Warsaw and Yerevan (in Armenia). They record the landscapes of the urban poor, with a particular focus on attempts to create gardens and to grow food in very testing, and deeply unattractive, urban or shanty-town surroundings. Anyone who has spent time in developing or post-communist countries will feel an instant familiarity here: the sheer functionality of everything; landscapes where no attempt at official 'landscaping' has ever been attempted; the strange soulless spaces that nobody cares for; and the scruffy but brave attempts people make at humanising and managing their surroundings. The people in the pictures leave a strong impression – the pride they express is powerful and deeply moving.

Looking through this book is rather like walking around a photographic exhibition – it was put together for, and won, the 2013 Syngenta Photography Award – albeit one where none of the exhibits have names, leaving us to guess where each picture was taken. This lack of text is annoying. The pictures make me want to know who the people in the images are and what life is like for them and their neighbours; to know more about their situation and the places where they live. It's a frustrating but haunting book, I hesitate to call it beautiful, and one that provides a powerful antidote to our wealthy, consumer-led garden culture.

Book offer
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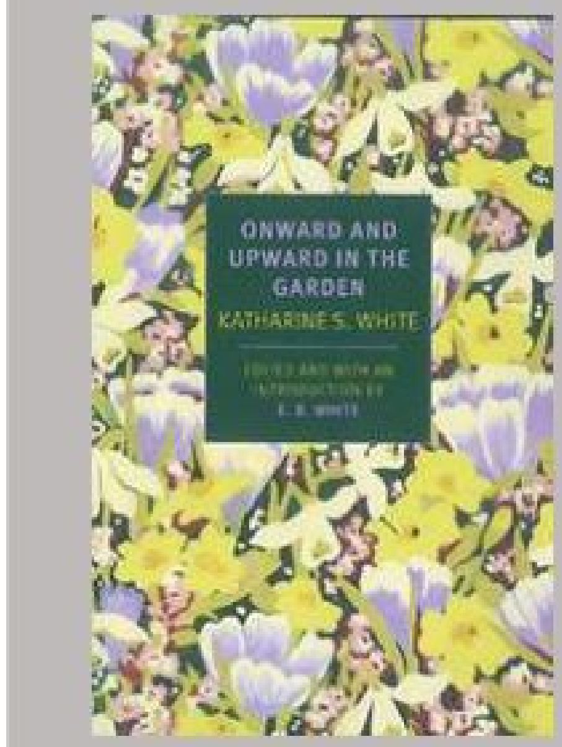
Informative guides to help set up a smallholding, forage for food or pick out the best plants for a Scottish garden



ONWARD AND UPWARD IN THE GARDEN
by Katharine S White
New York Review Books, £11.99
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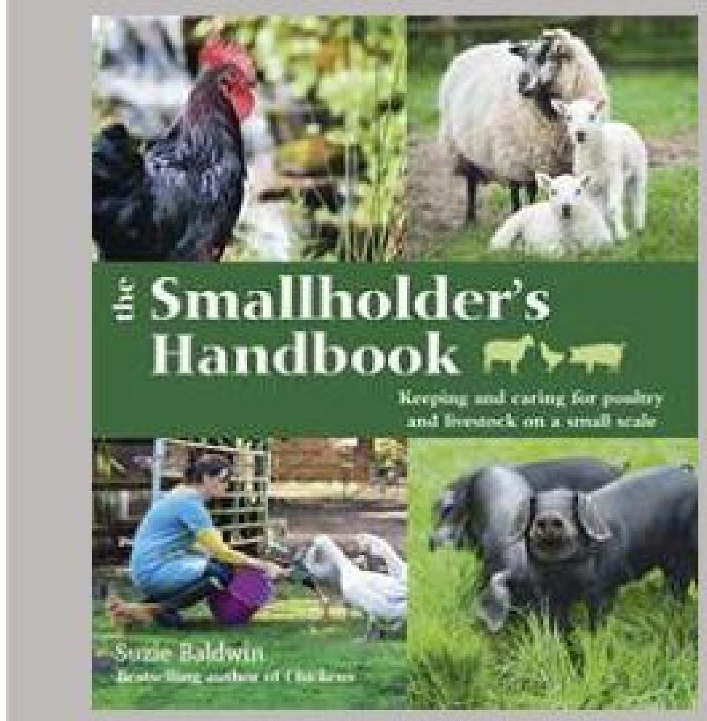
A collection of essays from the late writer's garden column in *The New Yorker*, from 1958 to 1970.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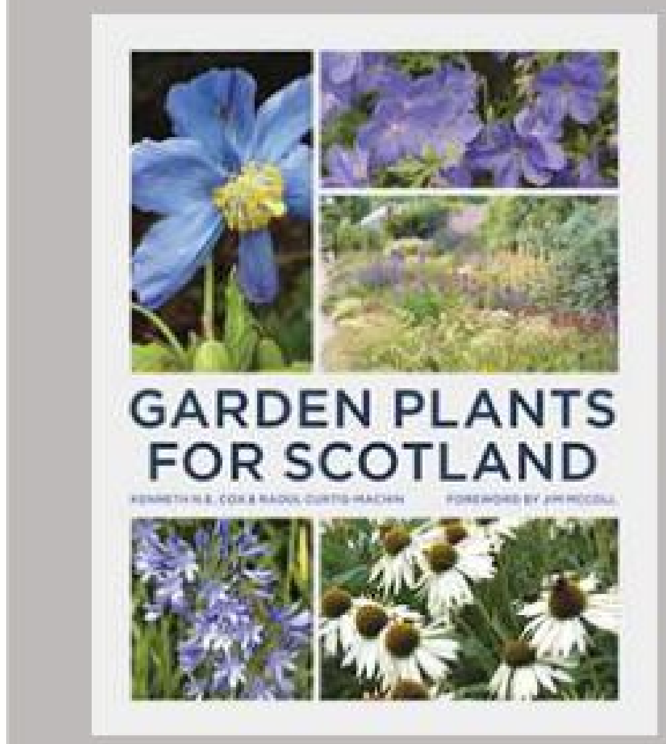

GARDEN PLANTS FOR SCOTLAND
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Frances Lincoln, £20
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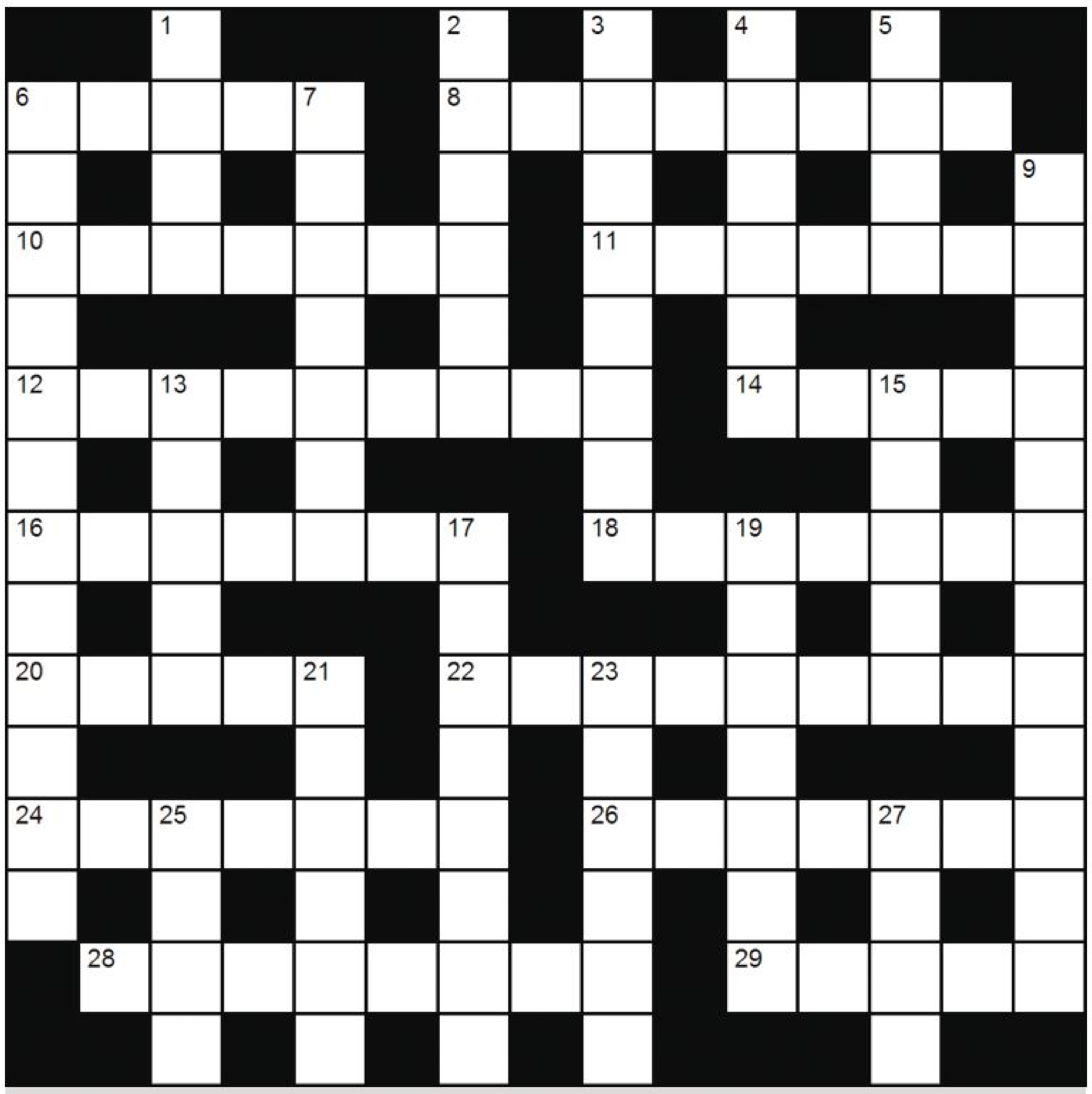

ACROSS

6 Bend a shoot to the ground to root early, possibly (5)

8 Common name for *Zantedeschia* (4,4)

10 18th-19th century Belgian botanical artist – partly bred out escallonia (7)

11 Common name for *Lilium candidum*, or Annunciation lily (7)

12 Lateral growths from plant's main stem (9)

14 Sluggish thing that'll get through foliage fast! (5)

16 EU cos I'm changing for this 'pineapple lily' (7)

18 Describes a garden area with flags (not the flowery sort!) (7)

20 A series of tagetes in bud is colourful (5)

22 Perennial plant with silvery green foliage – ie as a trim variety (9)

24 Garden of fruit trees – alternative beet? (7)

26 Applied soil-fertiliser (7)

28 Commonly called Mexican sunflower, wild on Tahiti (8)

29 Plant shoot grafted to stock for propagation (5)

DOWN

1 Stained with colour – but faded, we hear (4)

2 Garden summerhouse (6)

3 Secretion from damaged bark of stone-fruit tree – I'm so smug, stupid! (8)

4 Flat part of leaves – good for cutting? (6)

5 Titchmarsh? Part galanthophile! (4)

6 Nor did Elinor's twisted tulip-tree genus (12)

7 Oxon property with classic William Kent garden – our sham construction (7)

9 Provides all-round shelter to the plants it contains (6,6)

13 'Mrs Popple' is one of the plants named after this German botanist (5)

15 Term describing white part of ornamental bush (5)

17 Lincs town, centre of once thriving bulb-growing area (8)

19 *Prunus dulcis* fruits man sold all over the place (7)

21 Horace cooked *Atriplex hortensis*, plant related to goosefoot (6)

23 A pelargonium variety in bottom category (6)

25 Prune at a high speed? (4)

27 Cats and dogs stuff? Good for the garden! (4)

SOLUTIONS TO THIS MONTH'S CROSSWORD WILL BE PRINTED NEXT MONTH

JULY'S SOLUTIONS
ACROSS 5 Diascia **8** Lettuce **11** Amble **12** Raise **13** Sun **14** Doronicum **15** Oasis **17** Britain in Bloom **20** Treat **21** Shrubbery **24** Nip **26** Lemon **27** Gorse **28** Cats ear **29** Seed pod.

DOWN 1 Edward **2** Screen **3** Allium **4** Cuts **6** Aubergine **7** African **9** Trefoil **10** Ernest **16** Stonecrop **17** Botanic **18** Astilbe **19** Nerines **21** Samara **22** Big Ben **23** Yields **25** Pots.

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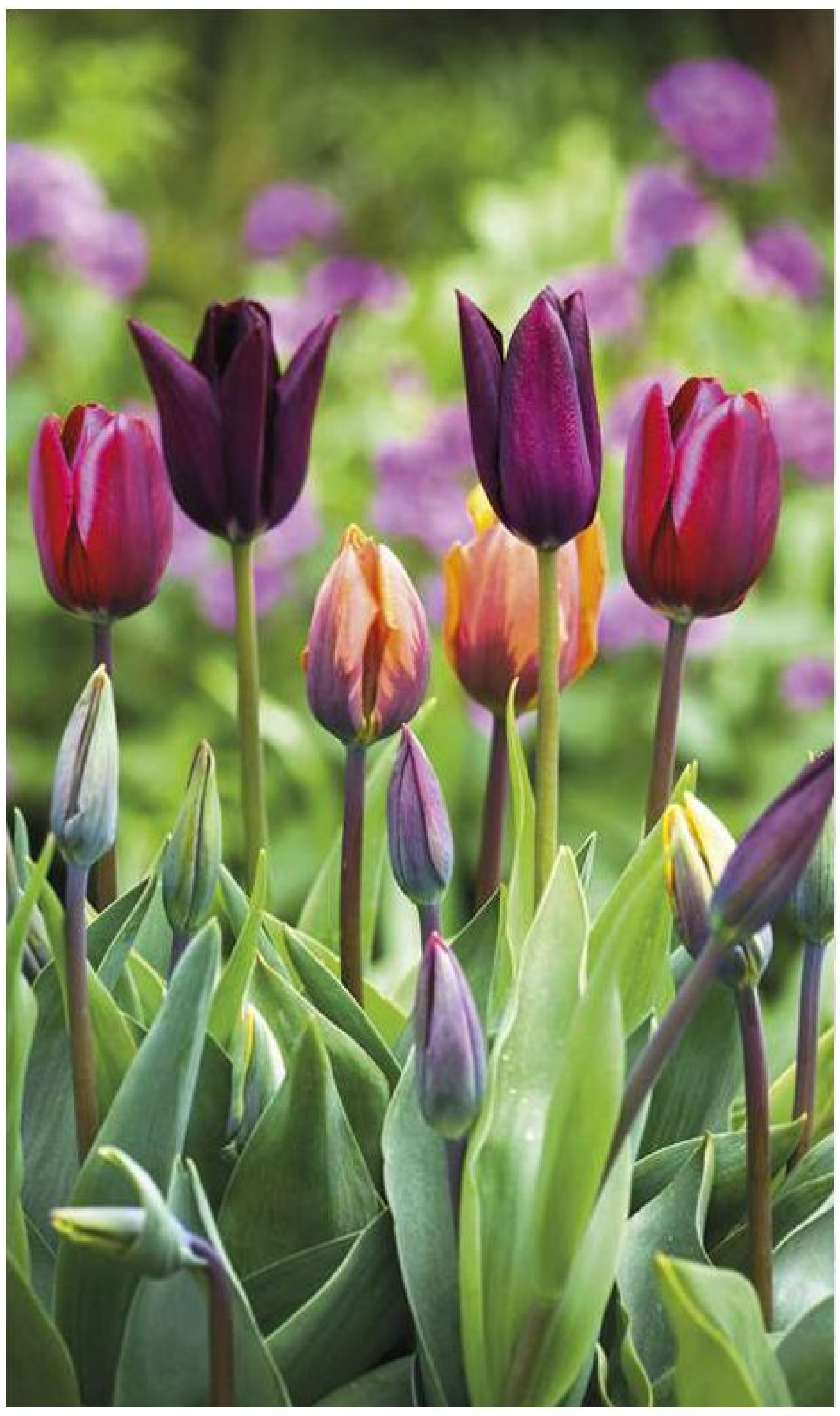
Reader plant offer

15% off Sarah Raven Tulip Collections

Sarah Raven tulip collections combine colour, shape and texture to offer stylish pools of colour in your garden at spring time. All the featured tulips have been grown in Sarah's own garden at Perch Hill in East Sussex and only the best have been selected to make up these exclusive collections. Take a look and make the most of the 15% discount.



Venetian tulip collection

One of the most successful tulip collections at Perch Hill, planted both in the garden and in pots. This spring Sarah added tulip 'National Velvet' to the collection and loved the combination even more.

Collection includes Tulips 'National Velvet', 'Havran' and 'Prinses Irene'.
Flowers mid April to May.
Product code 260319

Offer price

45 bulbs
(15 of each)
~~£17.95~~ £15.26

90 bulbs
(30 of each)
~~£32.50~~ £27.63

Tapestry tulip collection

A mix in soft, faded, vintage silk colours and a favourite of Sarah's. 'Purple Tower' with its fringed petals in purple and green is one of the showiest tulips you'll ever see – the centrepiece to this otherwise calm collection.

Collection includes Tulips 'La Belle Epoque', 'Francoise', 'Green Star' and 'Purple Tower'.
Flowers April to May.
Product code 260940

Offer price

20 bulbs
(5 of each)
~~£13.50~~ £11.48

40 bulbs
(10 of each)
~~£25.50~~ £21.68

White Garden tulip collection

White is often loveliest with a flash of another colour threaded through. Use the soft-pink and green, tall and ethereal flowers of 'Florosa' for an elegant mix. This is beautiful for pots or for the border.

Collection includes Tulips 'Exotic Emperor', 'Purissima' and 'Florosa'.
Flowers March to May.
Product code 260952

Offer price

30 bulbs
(10 of each)
~~£13.50~~ £11.48

60 bulbs
(20 of each)
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How to order

Visit sarahraven.com and enter offer code **GIL15AUG** or call 0345 092 0283 and quote offer code **GIL15AUG** when placing your order. Postage and packing charged at £4.95 per order. Bulbs will be sent from late September. **Offer valid until** 31 August 2015.

Terms & Conditions

This offer is subject to availability. Offer cannot be used in conjunction with any other offer or discount. Previous purchases are not valid. Offer not valid at the Perch Hill shop. Unfortunately, Sarah Raven is not able to send bulbs outside of the UK. Other products from Sarah Raven may be purchased at full price within the same order.

Reader competition

WIN: A trip to Italy's stylish garden show Orticolario, 2-4 October 2015

Now in it's seventh year, Orticolario is one of Italy's premier gardening shows. The inspiration of Mr Moritz Mantero, a well-known name in Como's textile and fashion industry, Orticolario offers a sense of panache to the gathering of top nurseries, garden accessory companies and food specialists.

Located in the grounds of Villa Erba on the shores of Lake Como, this is a relaxed, stylish event that is sure to inspire. The theme for Orticolario 2015 is the sense of touch – and garden installations and displays will explore how this is experienced in a garden context. Perhaps it's the irresistible urge to feel a leaf, or to run your fingers over bark, or walk barefoot on soft grass and smooth pebbles…

Held in early autumn, Orticolario features plenty of late season colour, with hydrangeas, asters, grasses dahlias and autumn fruits showing you how colourful this time of year can be. It's the perfect close to the gardening season and will leave you brimming with ideas to follow up on. To find out more about the show go to **orticolario.it**

The Competition

Enter our competition and you could be visiting Orticolario and the Italian Lakes as our VIP guest. The prize is for two people and you will fly on Friday 2 October from London to Milan, where you will be met by a driver and taken to your hotel in Cernobbio, a small town situation on the edge of Lake Como. From your hotel it is a short stroll to Villa Erba, where on Saturday you will visit Orticolario with its show gardens, nursery displays, and the opportunity to shop for garden accessories. On Sunday choose from either a tour of Como city, a boat trip around Lake Como, or a visit to the area's lakeside villas.

The prize (for two people)

- Flight out: London to Milan on 2 October 2015; return Milan to London on 4 October 2015.
- Transfers from and to Milan airport.
- Overnight stay at Hotel Regina Olga, Cernobbio, in a double room for two nights, with breakfast and dinners included.
- Tickets to Orticolario garden show on Saturday 3 October with lunch in VIP area within Villa Erba.
- Choice of Como city tour, or boat trip, or tour of Lake Como's villas with lunch on Sunday 4 October.

How to enter

Answer the following question

On which side of Lake Como is Villa Erba situated: A) East, B) West or C) North?

By post Send your answer on a postcard along with your name, address and contact details to: *Gardens Illustrated* 224/ Orticolario, PO Box 501, Leicester LE94 0AA.

Online At gardensillustrated.com

Closing date 26 August 2015. Terms and conditions apply (see below). Please note: prize does not include transport to and from airport in the UK. Dates are not transferrable. Times of flights subject to availability.

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DARIO FUSARO

Advertisement

Red alert for the Sumantran tiger. Fauna & Flora International launches emergency appeal in response to 600% increase in poaching threat. 24th August deadline.

Photo: Brian McKay

This Critically Endangered tiger has been pushed to the edge of extinction – maybe 500 remain. Give to stop the poachers at www.FFIsumatrantiger.org

One of the Sumatran tiger's final strongholds is under threat from a massive increase in poaching. Action is needed now.

- **£83,131 is needed to help us fund more rangers and step up action against the poachers in Kerinci Seblat National Park.**
- **This is one of the final strongholds of the incredibly rare Sumatran tiger, a place where the battle to save the Sumatran tiger will be won or lost.**
- **FFI's work here could be all that stands between the Sumatran tiger and extinction.**

A 600% increase in snares laid since 2011 has put FFI's anti poaching team on red alert. Habitat loss has already pushed the Sumatran tiger to the brink of extinction but now poachers have stepped up their efforts to snare these magnificent cats.

Fauna & Flora International (FFI) has put out an urgent call to the global community to save the last Sumatran tigers currently existing in the wild – and specifically to employ more rangers. There are now only around 500 Sumatran tigers left.

FFI is urgently seeking funds to step up their crucial conservation programme in Kerinci Seblat National Park, Sumatra, Indonesia. In order to safeguard the future existence of these magnificent creatures, it is vital that more rangers are employed

Right now, the Sumatran tiger faces a number of very serious threats, which are putting their very survival in jeopardy. And, sadly, they are all man-made threats.

Poaching is a constant danger for the elusive Sumatran tiger – and now poachers have **substantially** stepped up their efforts. Hunters make good money from the tiger's beautiful skin and demand is constantly growing. Also, its bones are illegally exported to use as ingredients in traditional Asian medicines.

What is really worrying now is that poachers have increased the number of tiger snares laid by 600% since 2011 and this year snares found have been at almost record levels.

This is against a backdrop of a very serious loss of habitat. In the last ten to 15 years, natural forest cover in Sumatra has been slashed by almost a staggering 40%. Now there is a newly emerging threat, discovered by tiger patrols - the growth of illegal coffee plantations in Kerinci Seblat National Park.

These majestic forest dwellers have been designated as Critically Endangered on the IUCN Red List, making the Sumatran tiger one of the most endangered tiger subspecies on the planet. This is a rating reserved for animals that face an extremely high risk of extinction in the wild.

Latest surveys have indicated that there may now be as few as 500 existing in the wild. Kerinci Seblat National Park is one of the last places on Earth where they can still be found.

Today, 170 tigers live in and around Kerinci Seblat National Park – the largest known population of tigers anywhere in Sumatra. Since 2007 the number of tigers in the park has stabilised and begun to slowly grow – largely thanks to the vital work of FFI's Tiger Protection and Conservation Programme. However, now the upsurge in poaching puts these gains under threat.

Debbie Martyr, FFI Team Leader of the Kerinci Tiger Project in Sumatra, says:

"So far this year our ranger teams walked almost 1100 miles on forest patrols in and bordering the national park and destroyed more than 60 active tiger snares - an increase of 600% since 2011. That is why we need to step up patrol regimes".

Tiger populations are dreadfully fragile.

If FFI cannot recruit more rangers to protect the tigers against the increased efforts of the poachers all our good work could be undone.

Photo: Gill Shaw

> "If you value the natural world – if you think it should be protected for it's own sake as well as humanity's – then please support Fauna & Flora International."
>
> **Sir David Attenborough, OM FRS**
> **Fauna & Flora International vice-president**

For all of these reasons, it's now absolutely vital that we increase our patrols to protect tigers from poachers – and work towards greater protection for their delicate habitat.

If we're going to save the Critically Endangered Sumatran tiger from complete extinction, it's vital that we have the means to take action now.

FFI must raise £83,131. To do that, the charity is calling on readers to make an urgent contribution today.

Please send a gift, by no later than 24th August, to help safeguard the future survival of the last few remaining wild Sumatran tigers.

Together, we can save the Sumatran tiger from extinction – but only if we take action immediately.

To take action for the Sumatran tiger please go to www.FFIsumatrantiger.org or cut the coupon.

If the coupon to the bottom right is missing, please send your cheque (payable to FFI) to: FREEPOST RRHG-GBGG-CAGG, Fauna & Flora International, Sumatran Tiger Appeal, Jupiter House, Station Road, Cambridge, CB1 2JD by 24th August.

Dear readers: Fauna & Flora International (FFI) has launched an emergency appeal, to raise £83,131 to save the Critically Endangered Sumatran tiger.

These items are vital to help save the remaining Sumatran tigers from extinction.

£5,212 could help fund two new rangers posts and buy essential equipment – rucksacks, uniforms, sleeping bags, cooking equipment, field radios and compasses.

£2,500 could buy a pick-up van to help a patrol move around quickly to prevent poaching.

£400 could buy camping equipment and boots.

£72 could buy first aid kits to treat injured rangers whilst out on patrol.

£32 could help buy a field radio, essential to getting extra help if poachers are spotted.

Donations large or small will help us save the Critically Endangered Sumatran tiger from the 600% upsurge in the poaching threat.

Cut the coupon below and return it to FFI, together with your gift, to help save the Critically Endangered Sumatran tiger. Alternatively, go to www.FFIsumatrantiger.org or call 01223 431991. Thank you.

I want to help save the remaining 500 Sumatran tigers today, with a donation of £__________

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Please note: If Fauna & Flora International succeeds in raising more than £83,131 from this appeal, funds will be used wherever they are most needed.

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Over the past few months we've had great fun developing a range of products for our online shop. Among the first of these are three fabulous tools, made for us by the excellent Dutch toolmaker Sneeboer, which we think will prove invaluable to all serious gardeners. We're also thrilled to be working with Bradleys, a small, independent English tannery that's been handmaking leather goods for more than 20 years, to create a range of stylish and practical suede and leather garden products.

Subscribers can purchase these items at a discount on the regular shop price and, for a limited period only, we're offering all readers an additional £5 off the price of these tools and leather goods. Simply call the number, or fill in the form, overleaf. But hurry the offer ends on 12 August.

Juliet

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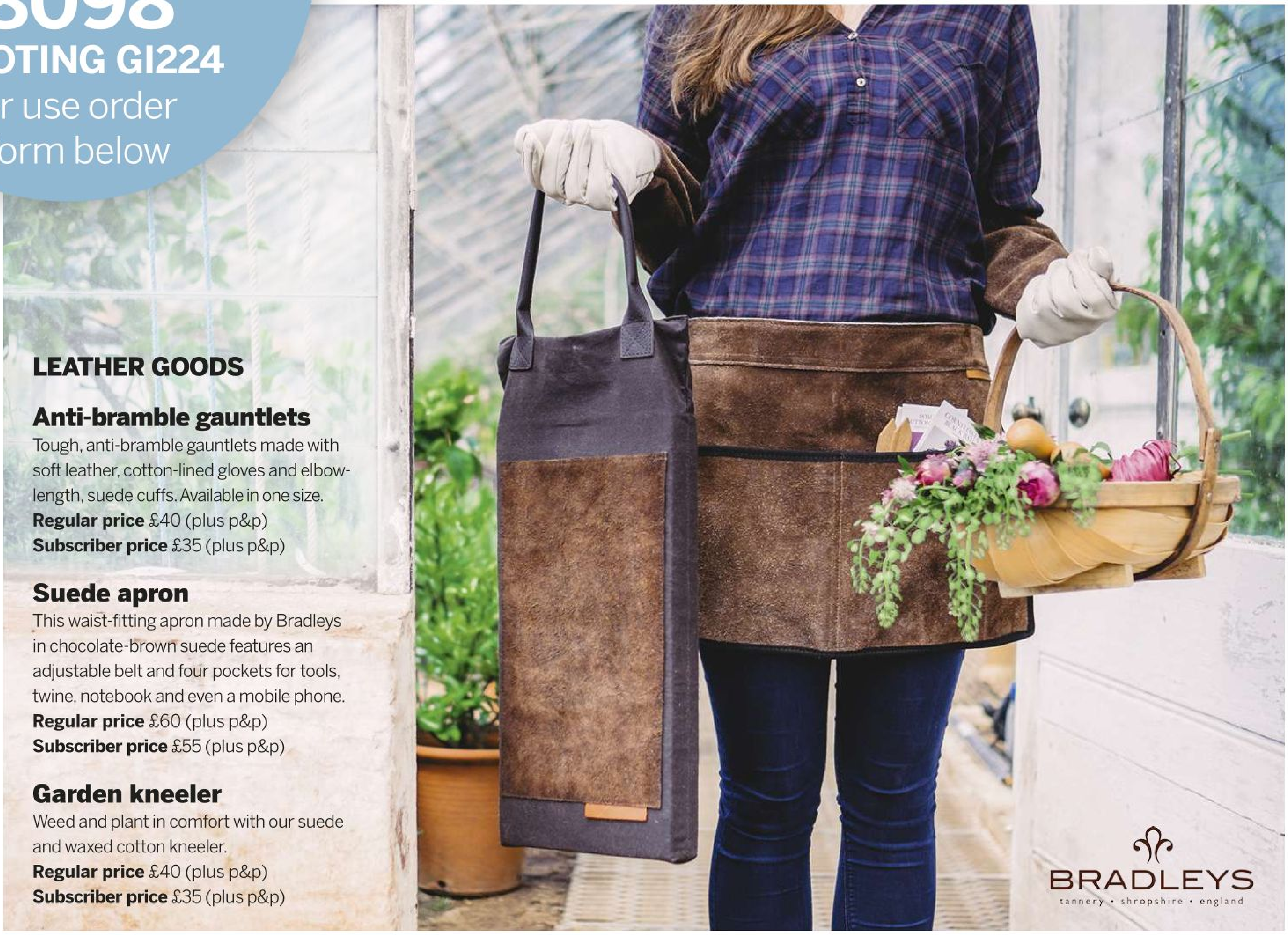

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Item	Regular price†	Subscriber price†	Qty	P&P ††	Sub-total
Hand scratcher	£50 (£45 until 12 August)	£45 (£40 until 12 August)		£3.50	
Maubach trowel	£50 (£45 until 12 August)	£45 (£40 until 12 August)		£3.50	
Exaggerated handweeder	£50 (£45 until 12 August)	£45 (£40 until 12 August)		£3.50	
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Garden kneeler	£40 (£35 until 12 August)	£35 (£30 until 12 August)		£2.50	
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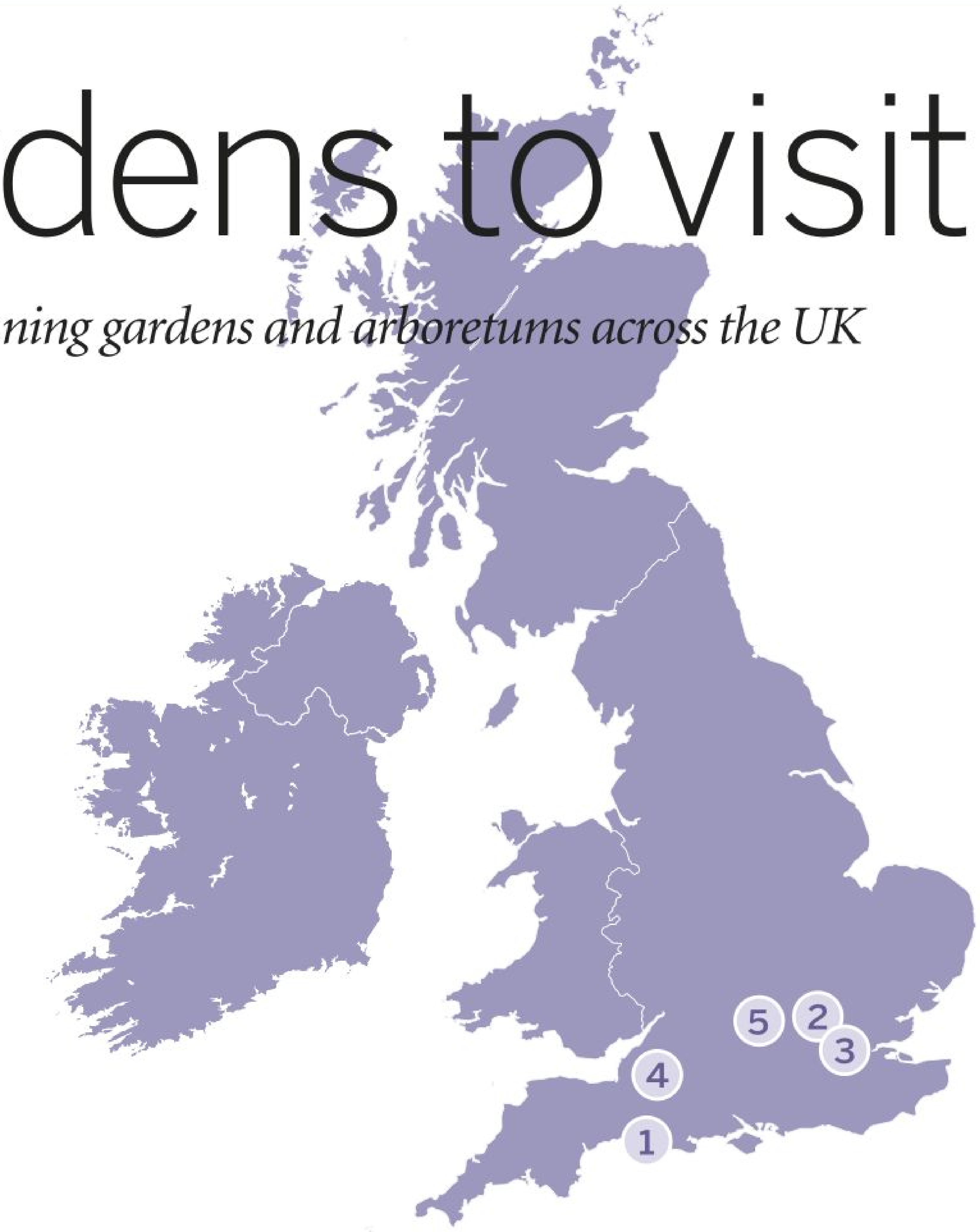
†Hand tools and leather goods are subject to a £5 discount on the listed price on orders received before 11.59pm on 12 August 2015.
To receive the additional subscriber discount please have your subscriber code to hand if ordering by telephone and include this under your payment details if using the form above. Your subscriber code can be found on the bag in which your magazine is posted. Orders received after midnight on 12 August 2015, will be charged the normal shop or subscriber price. Subscriber price is for subscribers only. ††Postage price applies to UK only. For postage rates outside mainland UK, including Northern Ireland and the Channel Islands, please call the number above for a quote. †††If ordering multiple products, highest p&p applies. Please allow 7 working days for delivery. *The cost to call 0344 numbers is the same as calling a normal local or national landline. If your tariff or call package offers free or inclusive calls to landlines, numbers starting with 03 will be included.

Summer gardens to visit

This summer, make time to visit this collection of stunning gardens and arboretums across the UK



1 ABBOTSBURY SUBTROPICAL GARDENS

A recent winner of the HHA/Christie's Garden of the Year Award and described by Alan Titchmarsh as "one of the finest gardens I have ever visited". In 2015, Abbotsbury is celebrating its 250th anniversary with a whole host of new features that include a Burma rope bridge, a series of special events and even more fabulous plants. 2015 is definitely the year to visit.

ADDRESS **Bullers Way, Abbotsbury (nr Weymouth), Dorset DT3 4LA**
TEL **01305 871387**
WEB **abbotsburygardens.co.uk**

2 CHENIES MANOR

This historic house is steeped in history and supposed to be haunted by Henry VIII. During August onwards the beautiful five-acre garden has a wonderful display of Dahlias of many varieties. Superb flower arrangements throughout the house are arranged by the Chalfont & District Flower Club. Chenies Manor was a winner of a Historic House Association & Christies Garden of the Year Award.

ADDRESS **Chenies, Buckinghamshire WD3 6ER**
TEL **01494 762888**
WEB **cheniesmanorhouse.co.uk**

3 CHELSEA PHYSIC GARDEN

In celebration of the 20th anniversary of Chelsea Physic Garden's Florilegium Society, an exhibition of paintings and drawings by some of today's finest botanical artists will be held at the garden in August. The Florilegium Society was formed in 1995 with the aim of recording the growing collection of plants in the garden through paintings and drawings. 4 – 26 August 2015, 11am – 4pm. Entrance to the exhibition is free with entry to the Garden.

TEL **020 7352 5646**
WEB **chelseaphysicgarden.co.uk/the-garden/florilegium-society/londons-secret-garden/**

4 THE BISHOP'S PALACE AND GARDENS

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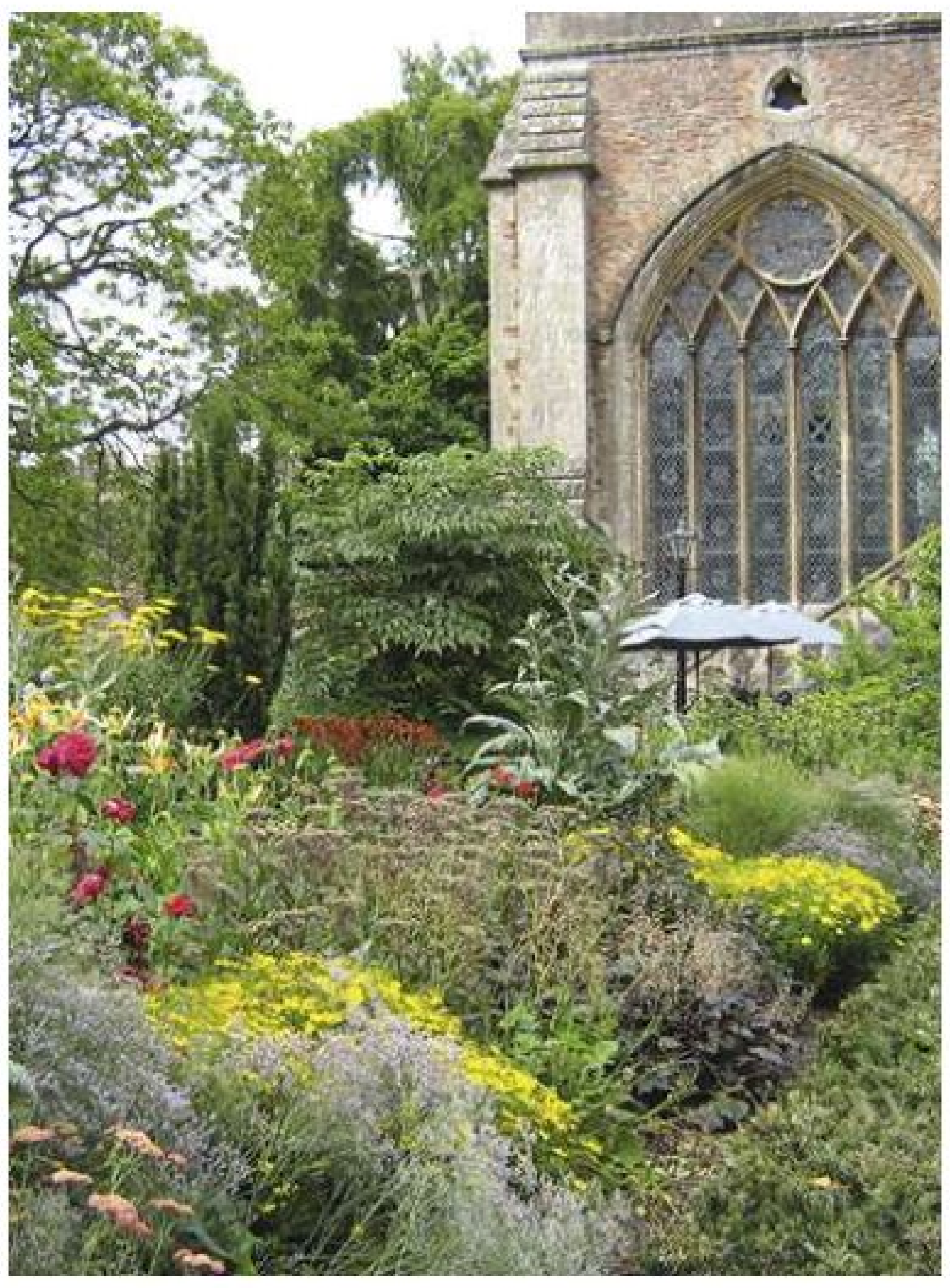
ADDRESS **Off Market Place, Wells, Somerset BA5 2PD**
TEL **01749 988111**
WEB **bishopspalace.org.uk**



5 WATERPERRY GARDENS

Explore, relax and shop while taking in the beautiful sights of Waterperry gardens. Visit the herbaceous border, now in full summer colour with delphiniums, heleniums and asters, which are just beginning to bloom.

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ADDRESS **Waterperry, Near Wheatley, Oxfordshire OX33 1JZ**
TEL **01844 339226**
WEB **waterperrygardens.co.uk**

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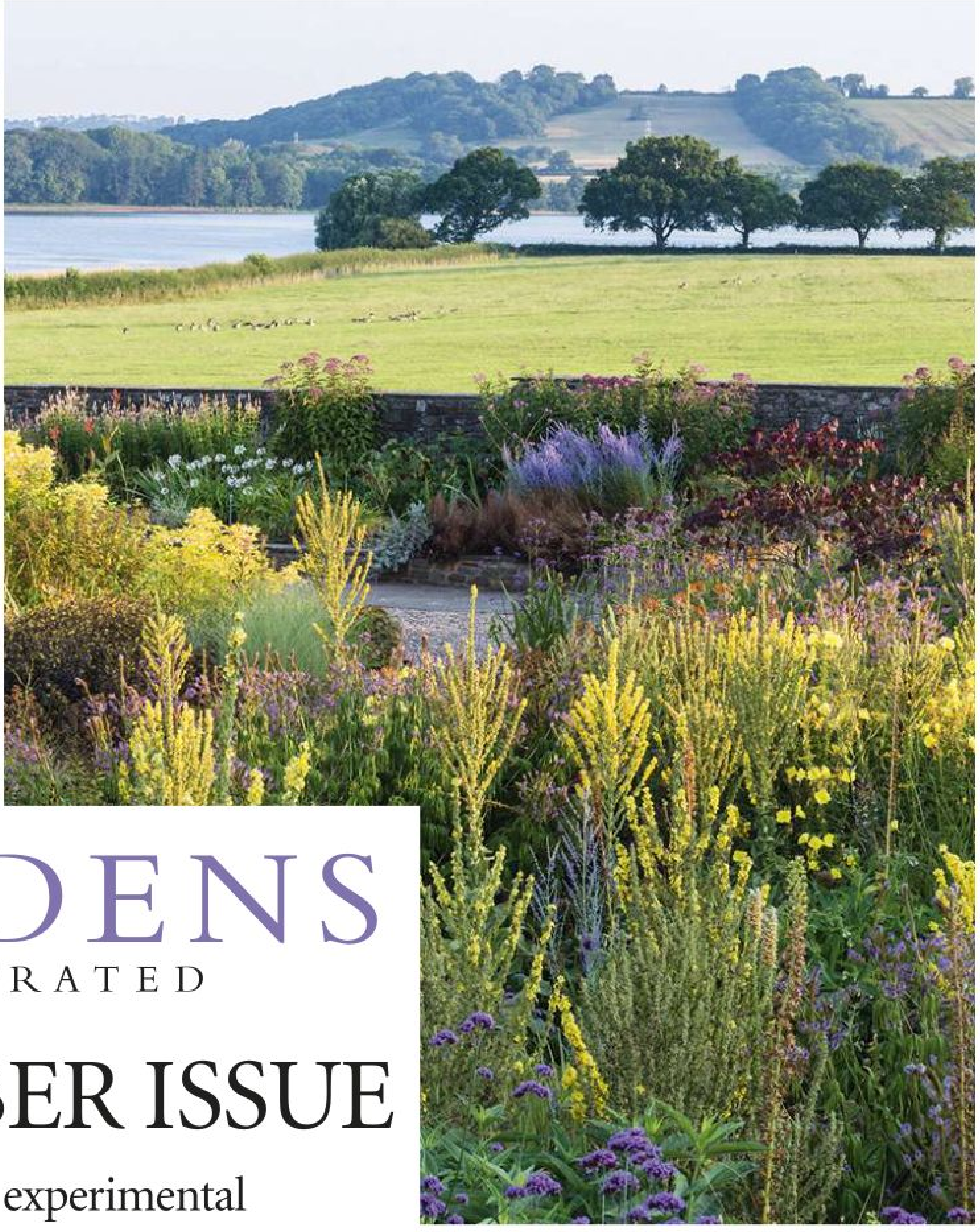

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Pelargonium potential

Frank looks forward to setting his pelargonium cuttings free in his Californian garden

WORDS **FRANK RONAN** ILLUSTRATION **CELIA HART**

The change in climate has led to a reconsideration of the humbled pelargonium. What was consigned to a pot on the windowsill in England can be set free to become a shrub here in California, blowsier than any rosebush and twice as happy. It is satisfying to see a plant reach full potential and, to that end, I packed cuttings of some favourites to see how they would take to the new world.

Pelargoniums were once geraniums and still are to the extent that we have to distinguish geraniums proper by calling them hardy geraniums, even though it is more than two hundred years since a French botanist called Charles L'Héritier thought to separate them. He was an interesting character who survived the revolution only to be killed in the street by, it is supposed, his own son. Yet even the French still cling to the word geranium (to the dismay of botanists everywhere and the delight of their enemies).

Despite being as stubborn as us in regards to the name, the French do pelargoniums well. When I lived in Normandy the shopowners would compete through the summer to have the best window box display, until the main street, at first floor level, was a continuous garland of pink and red. The secret, you were told, was that you had to water them every day, as though that was the sort of bourgeois diligence that only a shopkeeper would be capable of.

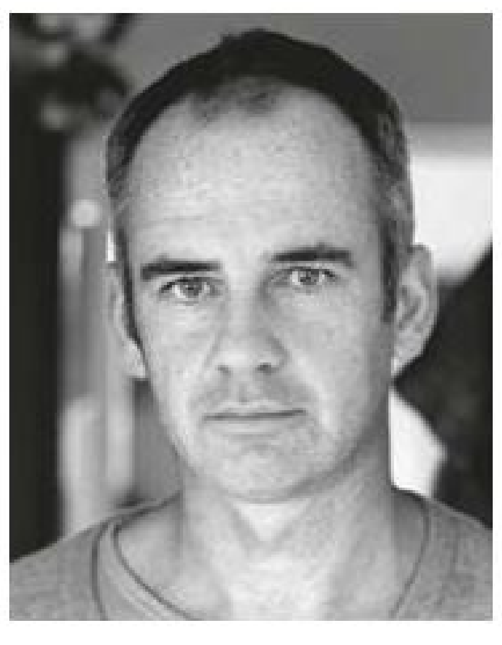
Not so good for the California drought you might think, but in the ground pelargoniums are tough old things. There is one here – some form of semi-variegated *graveolens*, that is an ebullient five foot in every direction despite never having been watered by us. The salvias next to it are not coping at all. This pelargonium, despite the lustiness of it, is neither attractive nor in the right place and is scheduled to be replaced by a *Bismarckia nobilis*, but it shows what can be done, and the cuttings are coming along nicely to do it.

There is one here – some form of semi-variegated graveolens, that is an ebullient five foot in every direction despite never having been watered by us

Not that I know the names of most of my cuttings. It is often like that with pelargoniums. Perhaps it is because they come so easily from cuttings that the names get lost along the way. One of the best I know as the Bagatelle geranium, because it came to me from Dixter who had it from Parc de Bagatelle who didn't have a name for it. There is no shame in being clueless at the end of that chain. It is one you grow for the massive foliage and the stem gets to six feet in a pot. I can't wait to see what it will do in the ground.

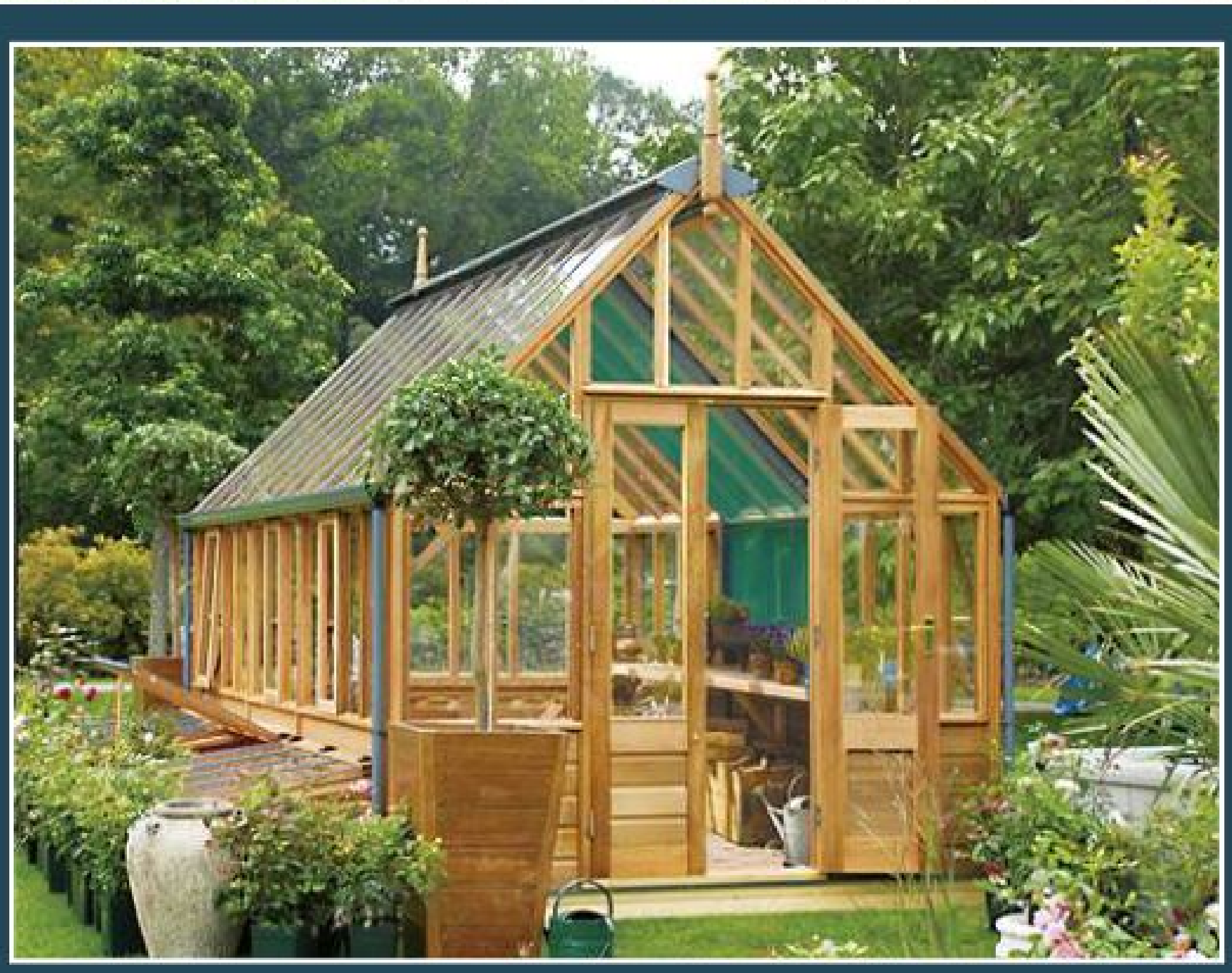
Then there is my best red that is never out of flower, which I got from a nurseryman who hadn't a name for it and was honest enough to say so. There are some scented ones that I got from a friend who became obsessed with collecting them to the point that his collection got out of hand and the names went into a whirlwind of uncertainty.

Best of all there is the one I call Alan Roger. Alan, now long dead, owned the most beautiful house in Scotland at a place called Dundonnel. The first time I went there I saw this pelargonium running savage in his greenhouse, climbing all over a trellis and covering the back wall. It was so happy that many of the flowers, which are a kind of magenta, had satellite flowers projecting from them. I regretted afterwards not begging a cutting and wrote to tell him so and he brought one down to London for me. When I asked him for a name all he could say was that it had been in the family for a hundred years. After two decades of me keeping it potbound the hope is now to be able to make it grow as big and joyful as I first saw it on a long Wester Ross evening. □



Frank Ronan is a novelist who gardens in both the UK and USA.

The Stunning Collection



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